



WORLD NEWS BRIEFS

Falldin Names Minority Swedish Government

STOCKHOLM — Premier Thorbjorn Falldin of Sweden presented a non-Socialist minority government on Friday that he said would seek broad political support in trying to solve Sweden's economic problems.

Talks on Chadian Independence Deadlocked

LAGOS — At the first day of talks among African leaders on Chad's election to independence, Nigeria pressed for the withdrawal of all foreign troops from Chad and noninterference in Chadian affairs from all African countries, Nigerian officials said.

Whites Quit Zimbabwe in Increasing Numbers

SALISBURY — Whites are leaving Zimbabwe in increasing numbers, according to official figures published Friday. The white emigration is causing an acute shortage of skills in several sectors, officials source said.

Karmal Vows to Seek New Soviet Aid if Needed

NEW DELHI — Afghan President Babrak Karmal says that he will seek additional Soviet assistance if the fighting in his nation increases.

Reagan Expected to Name Career Diplomat to China

The expected appointment of Mr. Hummel as ambassador to Peking is one of the most important to be made by the Reagan administration, which is still formulating its overall policy toward China and Taiwan.

U.S. Aide Urges Repeal of Special Prosecutor Act

WASHINGTON — Attorney General William French Smith has called for the immediate repeal of the Watergate reform special prosecutor act, saying that it has "severe constitutional problems" and is "unfair and wasteful."

Italian Communists Vow Shake-Up Over Masons

ROME — The Italian Communist Party has said it will demand a no-confidence vote in Parliament unless the government resigns over the revelation that several prominent politicians belonged to a secret Masonic lodge that also included men implicated in recent financial scandals.

50 Held in Riots in Algeria Cities

ALGIERS — About 50 persons were arrested after rioting this week among university students in Algiers, Annaba and Bejaia, the Algerian news agency APS reported Friday.

5 Die in S. African Blast

BLOEMFONTEIN, South Africa — An acetylene gas canister exploded in a crowded shopping center in suburban Bloemfontein Friday, killing five persons and injuring more than 30, police reported.

U.S. Pushes for Punitive Cutoff of International Aid to Vietnam

WASHINGTON — The United States has launched a global campaign to punish Vietnam for its invasion of Cambodia by cutting off development assistance from international institutions and curtailing some humanitarian aid.

Coup Leader Tejero Becoming a Folk Hero for Spanish Right

By James M. Markham
New York Times Service
EL FERROL DEL CAUDILLO, Spain — With its flags snapping in the Atlantic breeze and its men saluting on deck, the Spanish Navy corvette glided past the squat fortress of La Palma, rendering homage to the most celebrated prisoner in Spain.

Journalists Unwelcome
All that the transfer has accomplished has been to lengthen the trip for the neo-Fascist faithful who consider the flamboyant colonel a would-be savior of Spain, or as some graffiti have it, the next caudillo. They troop down the rutted road leading to the fortress, waving Spanish flags and bearing chocolates, wines, cigarettes, sausages and home-cooked meals.

him as being in high spirits, working hard at his memoirs. These will be published later this year, possibly even before his court-martial. A liberal Madrid newspaper reported indignantly that the colonel's two stone-walled chambers had been specially carpeted in his honor. A military spokesman denied this.

My only politics are Spain: its peace, its order, its industriousness and its greatness," the colonel said in the document. His formula for good government is a short one: "Be honorable and oblige others to be honorable, because one can govern by imposing one's authority."

OECD Trade Union Grouping Forecasts 30 Million Jobless in West by Next Year

By Axel Krause
International Herald Tribune
PARIS — In a renewed attack on restrictive economic policies of Western governments, a trade union committee representing workers in 24 nations said Friday that the combined number of the jobless in the United States, Western Europe and Japan will reach a record 30 million by early 1982.

The OECD, in its most recent economic outlook report published last December, forecast that unemployment in the OECD area would rise from 23 million to 25.5 million during the first half of next year. But it also predicted a recovery during the year.

According to the statement, the OECD recovery forecast, which the TUAC sees as "a major" involves the following conditions: Unemployment would remain stable but at higher levels, coupled with a combined GNP growth of between 1 and 2 percent plus inflation rates averaging around 10 percent.



Pope John Paul II

U.S., Japan Drop Exercises As Nuclear Dispute Grows

From Agency Dispatches
TOKYO — U.S. and Japanese warships involved in joint maneuvers headed back to base Friday night after Tokyo cut short the exercises following protests from commercial fishermen in the area about damage to their equipment.

Japan's Defense Agency asked U.S. authorities to suspend the maneuvers involving 10 Japanese and 12 U.S. ships and originally scheduled to run through Saturday, after fishermen aboard five salmon-fishing vessels complained that their nets had been cut by naval vessels passing through the area in the first stage of the anti-submarine maneuvers a week ago.

Polish Union Says Tension May Rise in Local Disputes

The Associated Press
WARSAW — Solidarity, the independent labor union, warned Friday that the Polish government's failure to implement certain agreements could lead to mounting tensions over several scattered local disputes.

Meanwhile, Tass charged that "revisionist forces" bent on imposing structural changes in Poland's Communist Party were working "hand in hand" with Solidarity and with dissidents, and the Polish Communist Party daily Trybuna Ludu printed an article critical of Solidarity.

Pope's Stitches Removed; Some Danger Remains

The Associated Press
ROME — Doctors on Friday removed the last 14 stitches from the gunshot wounds in Pope John Paul II's abdomen, and the pontiff, sitting in an armchair, conferred with Italian President Sandro Pertini for more than 30 minutes.

Removal of Bombs

Mr. Johnson said that when then-U.S. Ambassador Edwin O. Reischauer learned of the bombs' existence, he asked the Navy to remove them.

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Reagan Names Physicist as His Science Adviser

Washington Post Service
WASHINGTON — George A. Keyworth, a little-known physicist who has been director of the physics division at Los Alamos National Laboratory for three years, has been named as President Reagan's science adviser.

Sect Asks Casino For Replica of Sacred Temple

The Associated Press
LOS ANGELES — Members of the ancient, but little-known Jain religion of India have disapproved recently that a replica of one of their most sacred shrines has been a tourist attraction at a Las Vegas casino for years.

Greek Cypriots Vote Sunday for New Parliament

The Associated Press
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Church Broadcaster To Take Over VOA

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HARRY'S N.Y. BAR. 5 Rue Douvrou, PARIS. Just tell the taxi driver 'sank roo doe noo'.

U.S. Pushes for Punitive Cutoff of International Aid to Vietnam. By Michael J. Berlin. Washington Post Service.

Resources Diverted. Officials at the United Nations and in Washington said the Reagan administration position is that, as long as the Vietnamese divert their resources to the occupation of Cambodia, "we question granting any assistance to them."

U.S. Pushes for Punitive Cutoff of International Aid to Vietnam. The gathering will be asked to approve aid to Vietnam that would provide \$94 million to \$118 million between 1982 and 1986.

U.S. Pushes for Punitive Cutoff of International Aid to Vietnam. The emergency aid program for Cambodia is scheduled to end in December, and until then, U.S. policy is to "keep the line as close to humanitarian relief and as far from development assistance as possible, although there are some gray areas."

Handwritten signature or mark.



## Reagan's Guerrilla Tactics

We are not suggesting any particular political affinity of the Reagan administration for the various guerrilla outfits that are fighting from the shadows around the world. But it appears to us that the administration has adopted guerrilla tactics — rather successfully — in some of its main policy approaches in Washington. The tactic we have principally in mind is that of fading back into the populace or countryside (whichever is nearer to hand) when the going gets untenable or even just a bit too rough. One minute you have a socko warfare — assault. The next, if the thing has gone badly, you have... what? Well, it's hard to say, since the combatants have just blended back into the landscape. The combat is gone.

AWACS provided the first example. When the administration's announced intention of providing these super-detection machines to the Saudis ran into heavy fire, including fire from some of its own friends and party members, and when it became plain that the political cost was going to be extremely high and the benefits at least open to question, it was announced that Congress had been invited into the process of finally deciding on the if and what of the AWACS deal. That could mean prolonged delay or even disappearance. But it surely seems to mean that no

decision will be reached except with some pronounced degree of consensus within the Reagan constituency.

Something roughly comparable seems to have occurred in connection with the Social Security program. The prospective changes were made public last week. The uproar was immediate and huge. The disaffected included many of those the administration counts among its friends and valuable allies on the Hill and in the country at large. The perception of an evident miscalculation was followed at once by another of those guerrilla-type vanishings: It has now been said that the proposals were only ideas that were being set forth and that they are all negotiable and so what is the big deal?

What interests us is the speed and smoothness and lack of dug-in commitment with which it was clearly willing to move off these particular positions that turned out to have been ill-considered or ill-prepared. It is interesting that in both cases the administration did so by reaching out to involve (implicate?) Congress in its reconsideration of policy. Nothing dumb or amiss about that. Other administrations would have done well to know how and when to back off in this fashion. It's called regrouping.

THE WASHINGTON POST.

## The Company Casey Keeps

A certain skepticism is in order when the intelligence brotherhood complains that amateurs are taking over the Central Intelligence Agency. The Bay of Pigs wasn't exactly an amateur production, save in its humiliating outcome. Nor were the abortive attempts to assassinate Fidel Castro in the 1960s. But in the matter of Max Hugel, a New Hampshire businessman now turned spymaster, the consternation among old CIA hands is surely understandable.

Mr. Hugel's most visible qualification is his longtime friendship with the CIA's director, William Casey. According to his official biography, Mr. Hugel served as a junior Army intelligence officer during World War II. He has had three months' experience as a middle-echelon administrator at the agency's Langley headquarters, a.k.a. the Company. With only this background, he has now been promoted to head the agency's directorate of operations, which controls covert actions and clandestine intelligence overseas.

Plainly, Mr. Casey wants a loyal associate in this peculiarly sensitive post, which has been described as the most difficult and dangerous in the government after that of the president. And Mr. Hugel earned that confidence when he resigned as an electronics company executive to help win the crucial New Hampshire primary victory just as Mr. Casey assumed command of the Reagan campaign. Mr. Hugel's political skills impressed old hands in that state, though they otherwise know little about him.

THE NEW YORK TIMES.

## The \$10-Billion Question

The Senate has by unanimous vote made clear its unfavorable opinion of the administration's proposed Social Security reductions. In response to that, the Reagan administration has said its entire list of proposals is negotiable. The Senate felt that the cuts are too big and fall too heavily on those about to retire. That's our view too, but it doesn't mean that everyone can have a sigh of relief and turn his or her attention elsewhere. Social Security faces a real — although not catastrophic — financial crisis over the next few years, and something needs to be done about it before the heat of next year's elections makes sensible compromise difficult.

Where might one begin? Perhaps with a frank recognition that the idea of putting Social Security on a solid footing for all time (or its functional equivalent, 75 years) is not a realistic one. Most people have little enough faith in anyone's forecast for next year to be highly skeptical of prognostications reaching into the last half of the next century. Changes made now should, indeed, be consistent with some view of where the system ought to be in the long run, but it seems wisest to reconcile ourselves to the fact that periodic course corrections are both necessary and desirable.

The next step is to reach agreement on what size adjustment is really needed to get by the near-term financial squeeze. The administration judged, according to its worst-case economic forecast, that additional reserves of more than \$100 billion would be needed over the next five years. That forecast, however, was a mighty dire one, with unemployment taking a sharp immediate jump and staying in the 8-10 percent range for almost the entire period and inflation heading up and lingering there. If things real-

ly got that bad, we'd guess more than Social Security would require repair.

By contrast, in the best of all possible worlds — the world of the administration's expected forecast — the system could squeak by with no changes except the authority to borrow among the retirement, disability and Medicare trust funds. If we split the difference for starters, we might guess that about \$50 billion in higher taxes or lower benefits are needed — or about \$10 billion a year.

Our preference for covering that contingency would be an infusion of general revenues. Raising payroll taxes is not a good idea for a host of economic and equity reasons. If a general revenue contribution is not in the political cards, the only other choice is to cut benefits for all or some recipients. The best way to do this would be through some adjustment of the cost-of-living increase.

Overcompensating for inflation over the last several years is the source of most of the system's current difficulties; taking back that over-correction seems the fairest way to put it back in shape. The Senate has already gone on record in favor of such an adjustment in its version of the budget resolution. If the administration can't stand the heat for such a move, it can shift the blame to Congress or perhaps to the hapless bureaucrats who made the over-indexing mistake back in 1972.

How to save \$10 billion a year? Social Security is a gigantic system now paying out \$140 billion a year, and the figure has been rising steadily at 10-15 percent a year. Modest changes in the benefit formulas can produce the necessary savings without severe injury to any of the beneficiaries, present or future, and without threat to the essential commitment that Social Security represents.

THE WASHINGTON POST.



## The Need to Outlaw Torture

By Jonathan Power

GENEVA — The recent publication of Amnesty International's report "Iraq, Evidence of Torture" is one more reminder how far the international community remains from getting a hold on this disease of torture which seems to have swept the world like a plague during the 20th century.

According to Amnesty, during the 12 years of rule of the Ba'ath Party, allegations of torture in Iraq have become a regular occurrence. Although the government denies its use, little effort is made to hide it. The bodies of political detainees have been returned to families bearing marks of torture. Badly mutilated bodies have also been dumped in the street outside the victims' homes.

Iraq, however, is only one of the many countries on Amnesty's list. The use of torture today is common and widespread.

Torture is a product of civilization. Primitive man, like other animals, followed his instincts and killed his enemy as swiftly as the job could be done. Archaeologists who have dug up prehistoric skeletons have found no evidence of torture. Even human sacrifices were made without prolonged suffering. Come the time of the great Roman and Greek civilizations, torture was part of the system. In ancient Athens, a slave's testimony was not considered reliable unless he had been tortured.

**The Inquisition**  
The Catholic Church, appalled by the torture of Christians at the hands of Rome, was for a long period intolerant of torture. Torture, until the time of Pope Innocent IV, was practically unknown in the Western world.

The Inquisition brought back its use. Heretics were forced to undergo a systematic form of torture, while a magistrate sat close by logging carefully the instruments used and the confessions extracted.

The use of torture in Europe began to die in the 17th century, not to return in a widespread way until this century. Indeed, the great European empires did much to dampen down its use in the large parts of the world where their writ ran.

During the 20th century, torture has reached a scale that dwarfs even the Middle Ages. In the civil war that followed the Russian Revolution, torture was used sporadically and haphazardly. It was Mussolini's Fascists that were the first modern Western government to make torture an official policy of the state. The Blackshirts invented their special techniques —

pumping a person full of castor oil to purge him of the will to exist.

It became common in Europe and, with the breakdown of empire, it spread unbridled through the Third World. Although it should be said that in the latter days of the independence movements, both Britain and France resorted to the use of torture in Aden, Kenya and Algeria, as part of their efforts to hang on to their possessions.

**The Antidote**  
The rise of Amnesty and Freedom House and the introduction of former President Jimmy Carter's human rights policy have been the antidote. Yet despite their efforts, torture is still prevalent.

Torture is prohibited under the international covenant of civil and political rights. However, there is nothing on the world statute book which enforces legal binding obligations on states, apart from the European Convention on Human Rights.

Three years ago the United Nations Commission on Human Rights set up a working group to attempt to draft a convention against torture. Last month, they at last got around to discussing the means of implementation.

The proposals, pushed most forcefully by the Swedish government, would give the commission the authority to bypass Article 2 of the UN Charter, which prohibits interference in the internal affairs of member countries. It would extend the jurisdiction to try torture offenses to countries other than where the crime was committed. So, for example, an Iraq police official suspected of being a well-known torturer could be arrested while on holiday in London and tried by a British court.

**Exposure Feared**  
Almost every country denies that torture is an official policy. Nearly every country represented at the UN Human Rights Commission makes eloquent speeches saying that torture is abhorrent to civilized man. They will vote on broad resolutions of principle to outlaw it and they say they are considering the Swedish draft. Yet, the fact of the matter is that too many of them do not want a piece of legislation that could actually expose what goes on behind their closed doors.

Even the Western nations contributed to slowing down the pace of debate by querying the right of a UN body to inspect their prisons. A Dutch draft, introduced at the last minute, proposed that visits would only be obligatory when

there had been specific complaints of ill-treatment. This left the West off the hook, but was objected to by other countries, in particular Brazil, which demanded an optional system with nothing compulsory.

By the end of the session it could be said that no particular country was guilty of blocking progress, but no consensus was reached. It will not be fully discussed again until the spring of next year, when the Human Rights Commission has its next annual meeting. There is little sense of government urgency, little press publicity and an important issue is being left to the slow machinations of faceless diplomats.

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## France's New Start Is Contradictory

By Flora Lewis

PARIS — Socialist Francois Mitterrand was inaugurated Thursday as the 21st president of France. There was no ceremonial precedent, and public wonderment at each invention of the day added to the sense that something quite new was happening.

The last time a French president completed his term and handed over power to a duly elected successor was in 1953, when Vincent Auriol turned his office over to Rene Coty. Since then, the Fourth Republic was converted to the Fifth, indirect election was changed to a direct public mandate, and, most important, the presidency acquired vast new powers.

So is it going to be a really fresh start and a new France? The answer, like most things French, is contradictory.

The stress put by the newcomers was on continuity and by those going out on the break with the past, itself a reversal of usage. One of ex-President Valery Giscard d'Estaing's close aides confided, "It's not just a change of government. It's a little revolution." Mr. Giscard d'Estaing's friend, Michel Pomatowski, a rarity of public loyalty in the distasteful scramble of the sinking ship, predicted national bankruptcy and said France would regret rejecting Mr. Giscard d'Estaing within 18 months. The ex-president himself made clear that he doesn't expect to relish retirement and is holding himself "available for the republic," as a "refuge."

**Leading the Campaign**  
But in his brief inauguration speech, Mr. Mitterrand called for reconciliation and pledged himself to "pluralism" as "president of all the French."

"Hope was the only victor in the election," he said, and he wished it to become "the thing best shared in France." Of course, the two tones have practical as well as emotional significance. The kind of government Mr. Mitterrand will run and his chance for success will depend on June's legislative elections. Pierre Mauroy, the new prime minister, will have the first all-important task of leading the campaign.

Mr. Mauroy was clearly chosen for that purpose. By personal background and as mayor of the depressed industrial city of Lille, he is identified with the workers and with aspirations for social justice. He is also reassuring to the middle class in a way that less political and more ideological figures would not be.

He has always been a moderate and a reformer. He backed Michel Rocard, who was candidate of the Social Democratic right wing for Mr. Mitterrand's nomination until Mr. Mitterrand finally said he wanted to run again and Mr. Rocard withdrew.

The main themes of the Assembly campaign will be the same as

in the last vote, with the substitution of Mr. Giscard d'Estaing's personality, which came to much of the public as harshly as Jimmy Carter's last year.

That is, the fears Mr. Pomatowski mentioned and the damage Communists coming into government versus appeals to support Mitterrand and give the Socialists "enough seats" to push Communists to the fringe.

These fears already been a sharp switch in Communist tactics as party leaders of the left even reveal the heavy losses of last April. The fierce attacks on Mr. Mitterrand and the Socialists have been launched, and the approach now is to save as much as possible by staying new restraint.

But at this point, the outlook for even greater Communist backings from the moment achieved by the Socialists. In opinion polls show it, but the impressive straw in the wind of union elections last week at the Renault automobile plant outside Paris. The Communist-led union lost 5 percent of its support to Socialist and centrist unions, a crucial sign.

**The Biggest Change**

One way or another, the Cabinet will be broadened and changed at the end of June. Present prospects are confirmed by the second government is likely to have a few Communists but in non-sensitive posts, and a certain number of people to the right of the Socialists but disassociated from both Mr. Giscard d'Estaing and Jacques Chirac, the hard-line neo-Gaullist who has emerged as leader of the opposition.

The biggest change for France would be the paradoxical reduction of the Communists' marginal status while they may actually enter the government. One can foresee how long the Communists would stay. Their presence certainly wouldn't change France's stance on the global issues, though the Temple will probably be more friction with the United States on Third World problems.

The key question after all is economy. French bourgeois economists are so jittery that the stock market average dropped 20 percent since Mr. Mitterrand's election. The Bank of France already had to spend 10 billion to prop up the franc. The ultimate restraint on Socialist ideologies, and Mr. Mitterrand, certainly is not one of them.

Style of government, though will surely be different, more centralized and probably more disputatious. As I said, the answer to how much France is about change is contradictory. On the one hand it's likely to be familiar, with long memories, agreeable several ways.

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## Reagan's Plan: Debate to Come

By David S. Broder

WASHINGTON — One of the earmarks of the flexibility in the U.S. system of government is its ability at certain times to deal with public questions in a logical, deliberative fashion and at other times to postpone those questions until what appears to be urgently needed action is taken.

When President Truman proposed the Marshall Plan and the North Atlantic Treaty, Congress paused to consider and debate the implications of a permanent U.S. commitment to the military security and economic prosperity of Western Europe. But when Presidents Roosevelt or Johnson were shoving through the measures that came to be called the New Deal or the Great Society, they did not ask Congress or the country to stop and weigh the overall advantages and risks of sharply expanding public-sector expenditures and the scale of government.

Ronald Reagan is operating in the very much in the Roosevelt-Johnson style. He is pressing for action and postponing debate. No matter that inflation seems to be abating and the economy is rolling along with unexpected vigor — Mr. Reagan insists that his budget and tax cuts are needed to deal with the "worst economic crisis" since the Great Depression.

No matter that the Soviet Union is hobbled by shortfalls in its agriculture and industry, is bogged down in Afghanistan and halved by the Solidarity movement in Poland — Mr. Reagan asserts that record peace-time increases in military spending are needed to cope with the Soviet threat.

I do not criticize Mr. Reagan for this. What he is doing is what strong and self-confident presidents before him have done. He is capitalizing on the momentum of his election victory, the disarray of the political opposition and public support for his leadership in order to push through as much of his program as possible before the inevitable second thoughts about the wisdom of his policies occur. Like Roosevelt and Johnson before him, he is seizing the moment — knowing that the question is not if, but when, his leadership will be challenged.

The U.S. system permits such efforts to succeed but rarely, and Mr. Reagan is wise enough to recognize he has such an opportunity.

But on the long U.S. holiday weekend (Memorial Day is May 25), with things crawling to at least a temporary halt in Washington, it is possible to step back from the frenetic pace of executive and congressional action of the past four months, and note some of the large, unexamined propositions underlying Mr. Reagan's program.

When I say "unexamined," I do not mean that Mr. Reagan himself or his aides are unaware of where they are going. Quite the contrary. The blueprint is exceptionally clear to those in control.

**Test Is Coming**

But the propositions are unexamined in serious political debate. Jimmy Carter's infirmities impeded such discussion in the course of the fall campaign and no critic has had the platform from which to challenge the Reagan policies since Election Day.

But do not doubt that such a test is coming. It is guaranteed by the very sweep and boldness of the policies Mr. Reagan is rushing through. Consider some of the propositions implicit or explicit in the Reagan program, and ask yourself if any or all of them can

long escape serious, skeptical examination. To support the Reagan program, you must believe what:

• Almost every disruptive or disturbing development in world reflects Soviet scheming power-wielding. The massive pension of America's count stabilizes the international scene.

• Federal taxes and regulations are the main barriers to economic growth, and federal spending is main cause of inflation. A radical reduction of the federal role in economy is the only way to en-

**A Natural Harmony**  
• There is a natural harmony between the interests and inclinations of business managers and their employees, customers and neighbors. Freeing the own from government restraints will automatically work to the benefit of everyone who deals with them.

• State and local governments are more efficient and equitable their distribution of public fur and services than the national government. Turning program responsibility back to them will both save money and increase public satisfaction.

• In this new environment, individuals, families and private organizations can be relied on to place government in a wide variety of roles, ranging from support of the arts and scholarship to the financing of retirement. So needs, and not just private or addition desires, will be best satisfied by a major shift of resource to private hands.

These are just a few of the Reagan's major propositions. I'm anything in our history suggest that, sooner or later, they will be tested. Questions like these can be postponed, but they cannot safely ignored.

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## Letters

### The Right Address

Re: The New Neutralists, three articles May 4-6, 1981. They are using the wrong address.

In history there have always been dissatisfied people who did not like the policy of their governments. It's the same today with all the neutralists, pacifists, anti-militarists, ecologists, church groups, misguided intellectuals, and all the other "trendies."

Nobody really wants a war, nobody actually loves the atom bomb, but there have to be some safeguards in Western Europe against the formidable threat from Soviet Russia; there simply has to be security of some kind.

If these neutralists really want results, they should not fight against their own governments.

who only try to protect their people — including all these neutralists. Instead they should address their concern directly to the Kremlin.

TIM BENNET.

Agde, France.

### Common Frontier

Re IHT, May 8, page 2: "U.S. Raises Aid to Turkey" by Paul Lewis.

The article states in part: "Turkey, the only member of the Atlantic alliance to have a common frontier with the Soviet Union."

If Mr. Lewis could consult his atlas he would find that Norway also has a very strategic frontier.

## INTERNATIONAL **Herald Tribune**

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# INTERNATIONAL Herald Tribune Weekend

## Arts Travel Leisure

### Swiss Film Comes of Age

by Ronald Holloway

ZURICH — Following the Swiss breakthrough at the Berlin International Film Festival last February, at which Markus Imhoof's "The Boat Is Full" won citations from five different juries, hopes are high for Alain Tanner's "Eight Years Away," the official Swiss entry at Cannes. Whether or not Tanner makes his mark at Cannes this year, one thing is certain: A new national Swiss cinematography officially came of age in 1981.

Imhoof's "The Boat Is Full" deserved the acclaim it received at the Berlinale. It deals with the Jewish question, telling the tragic story of a small group of innocent German refugees sent back to their death on the border in 1942 on a lame excuse that a "full house" can't provide for a few more old men, defenseless women and blameless children.

The film is a co-production between Switzerland and West German and Austrian television. Credit is due to Swiss film subsidy boards for sponsoring such a critical and honest document on national guilt during the difficult war years.

Two other Swiss entries in the Berlinale also impressed critics: Claude Goretta's "La Provinciale" (The Girl from Lorraine), a Swiss-French co-production, and Kurt Gloor's "The Inventor," a Swiss-German co-production. In addition, three important Swiss films were shown in the Berlinale's Forum of Young Cinema: Jean-Luc Godard's "Sauve Qui Peut (La Vie)," Villi Herrmann, Nikolaus Meienberg and Hans Stuermer's "It's Cold in Brandenburg (Kill Hitler)," and the Videoladen Zurich's "Zurich Is Burning."

These feature films were equally remarkable for their acting performances. Tina Engel of the Schaubuhne Ensemble in Berlin plays one of the Jewish refugees in Imhoof's "The Boat Is Full." Bruno Ganz, formerly of the Schaubuhne, is the eccentric protagonist in Gloor's

guests appear on the scene to challenge the status quo." Goretta on "La Provinciale": "I am a provincial. I try not to give into fashions and outside influences." Gloor on "The Inventor": "I'm also something of an inventor — I've also had a couple of personal experiences like dreams, fantasies, fanatic ideas, bet-everything-on-one-card notions, financial dependency, feeling powerless."

When did this all begin? What are the origins of New Swiss Cinema? In 1957, Alain Tanner and Claude Goretta, the co-founders of a film club at the University of Geneva, went to London to complete their studies. Together, they made a documentary short on Piccadilly Circus for the British Film Institute, titled "Nice Time." Then they returned to Geneva to make shorts and television films for the Suisse Romande network.

During the 1960s, Tanner in the documentary field and Goretta in television were instrumental in forming the "Groupe de 5," five "proven" directors for whom Suisse Romande provided funds: Tanner, Goretta, Michel Soutter, Jean-Louis Roy and Jean-Jacques Lagrand. It was mutually agreed among the members that once one of the directors received independent funding, he would leave to make room for the next aspiring filmmaker. Tanner, the first to succeed, did just that.

Meanwhile, Solothurn was developing into a prominent national film festival. The three-day showcase in the old historical town near Bern grew into a well promoted, highly effective five-day festival offering a complete cross section on the annual national production. Scheduled late in January, the date has proven to be most attractive to French and German critics scouting for films for Berlin and Cannes. Festivals in Locarno and Nyon also increased the prestige of Swiss films abroad. Finally, the Swiss Bund took notice and contributed an insufficient, but welcome annual subsidy of \$1.5 million to Swiss productions.

The rest of the story is how the foreign critics responded to the country's leading directors

### Golfing — and Bearing It — on European Courses

by Jeffrey Robinson

CANNES, France — To play golf in Europe, you need golf clubs, shoes, a fairly thick wallet and a very big sense of humor.

The clubs and shoes can be rented at almost every course. Pro shops sell balls and tees. Add in a locker rental, and before you even get to the first hole, you're talking about \$6-\$9. Then come the green fees. On some of Europe's public courses, fees are as low as \$3. On others, those private clubs that take "paying guests" green fees can run as high as \$25-\$30. If you find yourself in the middle, add \$15-\$18. Now the total is \$21-\$27.

Because you probably will not know the course, you'll probably take a caddy. European caddies are not like American caddies, who are often high school kids trying to pick up a few extra bucks on a weekend. European caddies are full-time pros. Many are also grandmothers. Because you can't expect an old lady to schlepp a bag on her shoulder, she'll pull a cart. If there are two of you, that means you will need two caddies — each another \$10-\$15. Some \$31-\$42 later, you are ready to begin.

If you come early in the morning — before 9 a.m. — you will probably find the golf course empty. That not only means there are no four-somes in front of you to slow you down, it also means that the ground keepers have probably not yet whipped the greens. Unwhipped greens putt too slow on both sides of the Atlantic.

If you arrive at 10, expect a long waiting line at the first tee, the second tee, the third tee... and also expect the guys behind you to hit into you every time you study a shot.

With the exception of the English, good manners on European golf courses are not what they are in the United States. But then, Europeans don't play golf for the same reason Americans do.

The French, for example, think of golf as something you do on a sunny day before and after lunch. France is one of the last countries in Europe to welcome the sport, and it is considered a luxury. There is even a question on the French income-tax form asking if you are a



The French think golf is what you do on a sunny day before and after lunch.

member of a golf club — the assumption being that, if you are, you must be rich and should be paying more taxes.

Because the French were late to take up the game, they are also first to explain all aspects of it to anyone who asks, and everyone who doesn't. It's le slice and le drive, le putt and le bogie.

If you are alone, they will not necessarily invite you to play along. And if you find yourself meeting them on the first tee, French golfers always use Monsieur or Madame instead of first names. They insist on immediately knowing your handicap. You tell them 12. They announce that theirs is 8, and if you will only give them four shots a side... You explain that it doesn't work that way. They explain that it does.

The British and Scots, of course, take their

golf seriously, and Great Britain probably offers the best courses — hole by hole — outside of the United States. Spanish courses can be rated fair to good by American standards. The Portuguese have golf that is fair — and the oldest caddies on earth. The Swiss bury their golf courses under ski slopes (the snow doesn't always melt until the fourth hole). It's up and down golf.

There are some very good courses in Germany, although they tend to be the expensive private ones, and you might need a letter from your own club's secretary to become a paying guest. Look for fair-to-good golf in Italy, and long golf in Scandinavia.

In Europe, long courses stand out because, by comparison, European golf is much shorter than American golf. You can find a lot of Par 64s and Par 67s — 5,000-yard courses and

5,500-yard courses — which, at \$36 a round, comes to 50 cents a shot for a regulation Par 72. (A rather unique way of looking at the situation. Compare that with the duffer who just breaks 100 at some state course in the United States, where a round, even with a couple of beers afterward, only costs \$20. That's 20 cents a shot, including two beers.)

On the other hand, if you are in Europe and want to play golf, there are now enough courses around to find one. If the non-golfer wonders why anyone would want to play on courses that may not meet U.S. standards, why anyone would come to Europe to suffer slices and hooks and poor chip shots (instead of visiting museums and churches and three-star restaurants), the answer is that golf is one of those very rare things in life: When it's good, it's great. When it's bad, it's still pretty good.

The following are some courses open to the golfer visiting the French Riviera.

The Cote d'Azur suffers in not having a real championship course; in fact, it cannot even boast one truly great golf hole. Of the 90 strung out along the Riviera, there isn't a single hole that comes even close to several Pebble Beach or Augusta, or a handful at Royal St. Andrews. They are all under-trapped, with few (or no) water hazards. Golfing here is generally overpriced, and except for a few blind-tees, a couple of narrow fairways and some too-sharp doglegs, the five courses rate, at best, just-about-fair marks.

The hilly Monte Carlo Golf Club is a course for billy goats, but it's worth the trek for the view. Cannes-Mandelieu is flat and wide. Turns a B player into an A player. Valbonne is longer than the others but not necessarily any more trouble. Biot is a cow pasture that is really only an overgrown pitch and putt. Mougins — the most chic of the five, is newly built and beautifully kept, although it's not as tough as it is expensive.

Further along the coast, on both sides of the Riviera, are three other courses. Valros is an hour from St. Tropez, with too many doglegs

(Continued on page 7W)



Niels Arestrup, Christine Boisson in Reusser's "Seuls," at Cannes.

"The Inventor," who comes to realize, too late, that his primitive caterpillar, constructed for farm use, has been patented by the manufacturer behind his back and sold to Germany for the development of the military tank.

Ganz is back again in a supporting role in Goretta's "Girl from Lorraine," playing a businessman who has an illicit affair with the heroine, Nathalie Baye. She, in turn, is one of the three leads in Godard's film. There are Angela Winkler (again from the Schaubuhne), who appears in Goretta's film, and Isabelle Huppert (Switzerland's best-known actress) in Godard's film.

An obvious advantage, and impetus, in the development of Swiss cinema is the sharing of acting and directorial talent with France and West Germany. Just one example: It was the theater director Peter Stein of Berlin's Schaubuhne am Halleschen Ufer who "discovered" Bruno Ganz by casting him as the protagonist in several successful stage productions — after which the Swiss actor has made an international name for himself by appearing in Swiss co-productions with France and Germany.

Thus, due to the professional independence that such stars as Ganz and Huppert have achieved abroad, Swiss filmmakers can easily survive by seeking financial support for co-productions with the two powerful film-producing countries at their doorstep.

This fruitful modus vivendi extends back for two decades. Godard was raised in Switzerland and made his last film there. Huppert, who rocketed to fame in Claude Goretta's "The Lace Maker" (1977), works mostly in France now — while Nathalie Baye, a French actress who plays "La Provinciale" in Goretta's new film, divides her time between France and Switzerland on co-production projects.

Two Swiss-born directors, Nikolaus Meienberg and Erwin Keusch, have also contributed significantly to the growth of New German Cinema.

New Swiss Cinema has developed more from within, however. There is a friendly give-and-take between French-Swiss and German-Swiss directors. The cineastes romans made their mark in the early 1970s by making feature films for television in Geneva. The "Zurich School" of German-Swiss directors, on the other hand, cut their teeth on documentaries and Swiss-dialect feature films that did not travel easily but drew a solid response at home, before finding an outlet for their best productions at the Berlin Film Festival.

By the mid-1970s the Solothurn festival of national films of every genre (founded in 1965), together with the Swiss Film Center and the Swiss Association of Filmmakers (both in Zurich), were active clearing stations for the best of the "schools" had to offer.

A Swiss film is easily recognizable. Even the fiction-documentary, "It's Cold in Brandenburg," stays relatively close to home. It follows the late of a conscientious Swiss Catholic compelled to attempt an assassination of Hitler and ends with his execution by guillotine in 1941 at Berlin-Plötzensee after a 30-month imprisonment. The film was a response by the documentary team of Hermann, Meienberg and Stuermer to a Rolf Hochhuth article titled "Maurice D." that described the case.

Swiss directors tend to identify with their films. Imhoof on "The Boat Is Full": "I want to show that nothing has really changed in small Swiss villages when unwelcome foreign

talent, Tanner was the first to achieve an international reputation: His "Charles, Dead or Alive" (1969) was chosen for Critics' Week at Cannes. Then his "The Salamander" (1971) was the hit of the Directors' Fortnight; Next came his box-office successes in French and German art houses, "Return from Africa" (1973) and "The Middle of the World" (1974), followed by "Jonas Who Will Be 25 in the Year 2000" (1976), which some recognized as the ultimate intellectual statement on the post-Student Reform Movement of 1968.

Now Tanner's interests have shifted to the realm of the metaphor and allegory. "Messidor" (1978) followed a pair of teen-age girls on a flight from themselves across Switzerland. Although not a prizewinner, it was far and away the most important entry at the Berlin Film Festival in 1979. His "Light Years Away," now at Cannes, is the story of an unusual relationship between an aging eccentric (Trevor Howard) inhabiting a graveyard shed and a boy of 17 who has to "prove himself" to be admitted into a ritualized friendship.

After Tanner came Goretta, who won a Special Jury Prize at Cannes for his, "The Invitation" (1973), and was thrust on to the world film scene (with Isabelle Huppert) after the success of "The Lace Maker" (1977). "La Provinciale" (1980), with Nathalie Baye as the fragile and sensitive girl from the provinces seeking employment in Paris, secured Goretta a place as one of cinema's profound observers of human behavior. His theme is the loser in an impersonal society, and his images crackle with the tensions of unspoken emotional relationships.

A list of prominent French-Swiss directors must include Michel Soutter ("The Surveyors," 1972), Francis Reusser ("Le Grand Soir," 1976), Patricia Moraz ("The Indians Are Not Far Away," 1977) and Yves Yersin ("Little Escapes," 1979). Reusser's "Seuls" (1981), the story of a man haunted by his childhood memories, is in the Directors' Fortnight at Cannes.

The "Zurich School" of German-Swiss directors did not come into their own until the mid-1970s. They made films with a documentary bent whose very titles hinted of sociopolitical treatises rather than aesthetic-minded entertainment narratives. The breakthrough for them at home was Rolf Lyssy's film "The Swissmakers" (1978), a hilarious comedy on the red tape foreigners have to go through to become Swiss citizens.

This joke on the bureaucracy had an ironic commercial twist as well: One observant Swiss critic noticed that the entertainment tax on this film alone amounted to more than the subsidy grant by the City of Zurich to Swiss film productions. "The Swissmakers" was a sellout in Switzerland for a solid year, and ran equally well in West German cinemas.

Now Imhoof's "The Boat Is Full" is on the scene to reap more artistic and commercial rewards for the German-Swiss filmmakers. The big question now is whether New Swiss Cinema must depend on co-productions to maintain its quality. Or whether the "Action Swiss Film," a movement filmmakers began to alert government officials to their needs, will bear fruit where it counts — an effectively regulated subsidy system. At the last legislative period, only a single vote more was needed to tip the scales in the direction of one of the most exciting national cinematographies on the European scene today.

### Kabuki Family Pays Homage to Venerable Forebears

by Donald Kirk

TOKYO — It's what a foreigner would call a "cameo role," a few fleeting minutes in which an aging man in brown, with brown headpiece, moves angularly, a trifle awkwardly — an owl dancing with the leaves of winter.

Incidental though the scene might appear in a five-hour evening of Kabuki, Japan's traditional but still popular theater, it is charged with a dramatic intensity that goes far beyond the pretty little frolic on the broad stage of the Kabuki-za Theater.

This is the first time that Onoe Kuroemon, in the role of the owl, has appeared in a Kabuki drama since he suffered a stroke 12 years ago in the midst of rehearsals for Harold Rome's Japanese-language musical version of "Gone With the Wind." He was to have played Scarlett O'Hara's father.

"I was so worried by my absence," said Kuroemon, interviewed during the current run (to May 28) of the Dan-Giku Sai festival here. "Now I'm relaxing. I'm even enjoying it."

Just as he managed to hide the paralysis of his right side during the performance, so Kuroemon, dressed like a Japanese business executive in dark blue suit and striped tie, could somehow talk and gesture in a fashion that seemed completely natural.

It was not to demonstrate his durability, however, that Kuroemon returned to Japan from his home in the United States, where he has lived for most of the past decade. It was to pay homage to his venerated father, Kikugoro VI, who died in 1949, to his grandfather, Kikugoro V, and to another great of the Kabuki stage, Danjuro IX, that Kuroemon agreed to take part in a program designed as a special tribute to their enduring contributions to Kabuki.

"It's the 33rd year since my father's death," said Kuroemon, adding that the Buddhist calendar includes the year of births, weddings and deaths in computing anniversaries. "For us, it is the most important memorial since the third year after his death. Even though I can-

not speak or move properly, I had to come back for this performance."

Kuroemon is only one of perhaps a dozen descendants of Kikugoro V and VI and Danjuro IX to appear during a full day of entertainment, which begins with a two-act drama immortalized by Kikugoro VI in 1925.

Playing opposite him in the winter scene is his stepbrother, Onoe Baiko, one of six Kabuki performers whom the Japanese government dubbed "living national treasures" for their consummate skill. They perpetuate the legacy of a rich cultural past, untrammelled by the Western influence that came into the country during the Meiji restoration in the late 19th century.

In one scene, Baiko, with exquisite grace, appears as a playful leaf in a subtly dark-shaded kimono. As in the Noh play, the more formal and less popular form of Japanese drama, women's roles in Kabuki are played by men. The custom dates back to the Shogun femitsu, who not only ordered the massacre of Christians and closed Japan to the outside world, but banned all women from the stage in 1629.

Kuroemon, 59 and six years younger than Baiko, showed no sign of sibling rivalry as he discussed playing opposite his stepbrother.

"When my father was alive," he said, eyes twinkling, lips curled in a slightly lopsided smile, "he never referred to Baiko as his adopted son." He recalled how their childhood was devoted to learning the discipline of training and initiation into the Kabuki family. "Baiko to my father was a son and to me was a real brother. It's exciting to be with him again, even though it's a little bit frightening, too."

The fine lines of his face reflected some of the frustrations of his career. Kuroemon spent seven years as a "visiting artist" at Harvard's Loeb Drama Center before "semi-retiring" a year ago. "I can never come back," he said. "I believe my brain is somehow damaged, too. I have a bad memory for lines. In my part as an owl I do not speak." Then his face quickly brightened. "But actors never retire," he added, "so I am still active."

For the illustrious Baiko, a celebrity here, retirement is not worth thinking about: "Ka-

buki actors learn as they grow older. We must always train and study."

Baiko appeared in two other performances that evening (one an entire three-act drama) in the roles of a lovelorn clerk and a gangster on the run. But he still prefers the women's parts. "I can't play the tough type as well," he said. "My father and my grandfather both played the same women's roles that I do, but when I play I add my own style. I think I am more realistic."

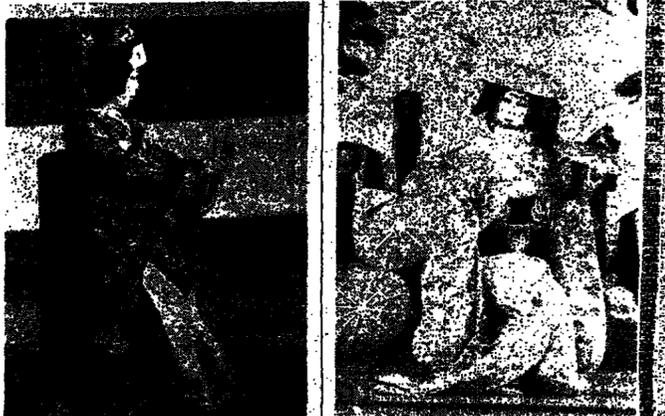
Baiko's own son, Kikugoro VII, has also gravitated to women's roles. His gentle portrayals of a geisha, a former geisha and a doll princess in a single evening enthralled an audience of men and women who packed the 2,000-seat theater. Shy offstage, however, Kikugoro VII preferred to let his cousin, Nakamura Kankuro, son of one of Kikugoro V's daughters, explain how younger Kabuki actors

feel about performing in memory of their distinguished forebears.

"It's a good thing to remember these people," said Kankuro, 26 and one of the youngest stars of the Kabuki theater. "They were really big people, and not many people know about them."

Kankuro, who shifts as easily as his relatives from masculine to feminine roles, does not think women actors should be re-enlisted in Kabuki after 300 years. "It's impossible to put a woman in Kabuki," he said, reflecting the views handed down from his ancestors. "An actress appears on the stage just like a photograph of a woman, but a Kabuki actor in a woman's role is like a painting."

His uncle Baiko agreed. "A man playing a woman's role is like a dream," he said. "The dream is to make something out of nothing."



From left: Kabuki actor Nakamura Shikan as a young woman, Kikugoro VII.

### Grenoble — A Bustling Metropolis Nestled in the Alps

by Alan Levy

GRENOBLE — Crossroads and capital of the French Alps, this bustling basin of a city is looked upon by tourists mostly as a gateway to such ski resorts as Alpe d'Huez, Chamrousse, Deux Alpes and Villard-de-Lans.

Shuttling between glassy railroad station and adjacent bus depot, few foreigners see more of Grenoble than the giant Alexander



Grenoble's pedestrian place Grenette.

Calder stable in the station plaza. Some even pass under its arched legs without looking up — though to stand back and see it at dusk, etched stark, dark and metallic against a fading backdrop of mountains, is to know that there can be splendor in black and gray, too.

Beyond the plaza's facade of low-slung hotels stretches a splendid city of broad boulevards and stately squares. Grenoble has a symmetrical elegance and a certain old-world charm that radiates from its tree-lined streets, wrought-iron grillwork and balconies.

It is a sort of muted Alpine New Orleans breathing vigor instead of languor. Lingering, in fact, seems to be equated with loitering here, for the city is growing — from 70,000 people in 1900 to 100,000 just after World War II, to 400,000 today. More than in many a metropolis, one feels the tempo of a town in a hurry.

But Grenoble's graces come not from everyday contact with people-on-the-move, but from the treasures secreted within a city ringed by the grandeur of mountains. Almost every street fanning out from the station leads sooner or later to the Isere river, which winds through the city and holds much of the secret of its success.

In 43 B.C., a Roman army officer threw a bridge over the water to force entry and create a city. More than 19 centuries later, in 1869, French pioneers led by the engineer Aristide Berges unweeled into the Alps, harnessing waterfalls into the "White Power" that made Grenoble the hydroelectric center of France.

Near the place where the Romans first penetrated stands a stunning wrought-iron suspension bridge linking Grenoble's right bank to the more recent place St. Andre. Its 13th-century church contains both the tomb of the che-

valier Bayard (1473-1524), that romantic knight errant "without fear or reproach," and the Renaissance residence of the dauphins, now the Palais de Justice.

From the adjacent municipal gardens, an ultra-modern cable car's six-seat glass bubble takes passengers for an uncluttered, incomparable five-minute ride over the Isere, above the orange roofs of Old Grenoble's Italian quarter, and, after an ominous pause midway for picture-taking, on up to the craggy ruins of a bastille, nearly a thousand feet above the city's downtown altitude of 214 meters (702 feet). At the top are a good terrace cafe, a nearby restaurant, a Museum of Old Automobiles, and a view of the Bellefontaine and Vercoors mountain ranges. On a clear day, you can see Mont-Blanc, almost a hundred miles away.

Part way up that same hill, 10 minutes easy climb from the right bank, is the Dauphinic Museum, skillfully built into an old convent. It imaginatively displays the culture of mountain children (one can sit in a one-room schoolhouse or try to decipher nursery rhymes in French dialect) and the art of glove-making, a mainstay of Grenoble for six centuries.

Grenoble is a marvelous museum city with a few quirky surprises. Facing the municipal gardens, in the former city hall, is the Stendhal Museum, retracing the life of the city's most illustrious literary native, while the great man's birthplace itself (at 14 rue Jean-Jacques Rousseau; open Monday, Wednesday and Saturday afternoons) now houses a provocative museum of the World War II Resistance (very strong here), occupation and deportation.

On a gem of a square, place de Verdun, stands the Museum of Painting and Sculpture;

somewhat awkwardly built into a library, but ingeniously hiding its shortcomings and stressing its strengths: the 17th and 20th centuries. The former is well represented by, among others, Rubens, Murillo and, in particular, Zurbarán's mystical "Adoration of the Shepherds."

Our century begins with Fauvists and French Expressionists (followed by healthy infusions of Chagall and Soutine) and a Calder mobile. Oddly enough, an upstairs wing is devoted to Egyptology, ranging from mummies and relics to 20th-century pop art (open afternoons only). Nearby, imbedded in a park with a mini-zoo and animal sculptures, is a Museum of Natural History embracing zoology, paleontology and Alpine minerals. Virtually all museums in Grenoble have free admission.

All these are within walking distance of the station, as are the 12th- to 13th-century Notre Dame Cathedral and the audacious Palais des Sports complex, built for the 1968 Winter Olympics in Grenoble with separate ice rinks for speed and figure skating.

A 25-minute ride on bus 22 from the station will take you to the University of Grenoble, founded in 1339 and relocated between 1960 and 1977 on a 450-acre campus in the suburb of St-Martin-d'Heres. The campus, with 30,000 students, is a sloping, soaring modern artist's fantasy in stone, glass and concrete.

Combining good habitat with academic Disneyland amid a glistening classic setting of mountains and blue sky, it is the future on a launching pad. In many ways it is symbolic of Grenoble, a dynamic city that is not just a jump-off for ski resorts, but an exciting destination in its own right.

# 'McVicar': England's Public Enemy No. 1

by Michael Zwerin

PARIS — "I was just a middle-of-the-road robber, nothing like shooting people up. Pretty tame stuff really," says John McVicar.

Nevertheless, this young Englishman went to Parkhurst Prison for armed robbery in 1964, escaped four years later and was Great Britain's Public Enemy No. 1 for two years, until he was recaptured and sent to the high security installation at Durham. There he won a degree in sociology and, in 1978, a pardon.

Now a free-lance journalist ("I've turned into a so-called thousand-words man"), he writes a sports column in the New Statesman, a political column in Social Worker Magazine and writes and lectures on criminology.

A new film based on his autobiographical book, which sold more than 100,000 copies in Britain, has been released in Paris as "McVicar." Produced by the British rock group The Who, it stars lead singer Roger Daltrey. McVicar, who recently passed through town to promote the movie, wrote the screenplay.

He learned the craft of writing by churning out letters of complaint to prison authorities and the media. "One of the few ways you can challenge them is on paper, and while I was taking my degree I used to lambast officials as a sort of hobby," he said. "A high official came to me and said: 'If you keep this up you might find yourself transferred. We're letting you learn intellectual skills and now you turn them on the staff.' That would have disrupted my studies. And he had a point, so I stopped."

At 41, McVicar has the muscular arms and hand, flat stomach of a weight lifter. With a chiseled face that does not smile easily, graying hair and bright eyes, he reminds you of a coal miner who has risen out of the pits to become a high union official, someone who lost a lot of time and has none left for pussyfooting.



McVicar, left, with Roger Daltrey.

Commenting on the movie, he said: "It's not a great film, but I'm not embarrassed by it. A movie about gangsters starring a rock star could have been much worse. It's accurate as far as it goes. There are some flat spots, but Daltrey acts well and at least it doesn't have all that silly Stargy and Hutch stuff."

"I was surprised, though, when I saw that the director took co-credit for writing it. He sort of free rode a bit. We discussed it together, obviously, but he never wrote a word. I was a bit pissed off at first."

How did he feel about being Public Enemy No. 1? "I had made a deal with a couple of detectives who were going to drop certain charges if I gave them some money," he explained. "And while they fulfilled their side of the bargain, I welshed on mine. They were on the take, but we shook on it and they respected my word. I was really outrageous. I saw them as people you don't give your word to. So they had this thing about me and looked hard for me while I was on the take. I think blew up my case more than I warranted. There wasn't much else happening in England at the time, not many guys going around blasting people, so I got tagged Public Enemy No. 1 kind of by default."

How does he feel about prison? McVicar is not confused at all: "Prisons are supposed to punish, not reform. Once you get into this indeterminate sentencing, where a guy's term is dependent on officials' opinion of whether or not he's reformed, you have to rely on the virtuosity of officials and you lose the concept of the punishment fitting the crime."

"You turn out good actors and guys with broken spirits rather than reformed convicts. The punishment should be humane, but it should also be uniform and related to the gravity of the offense."

"Does crime pay? As someone once said about Bert Lance: 'In order to rob a bank you have to own a bank.'"

"Brecht said that, in 'The Threepenny Opera,' 'McVicar shot back without losing a beat.' 'Crime pays the rich, let's face it. It seems to pay organized crime. You don't see too many big shots serving time.'"

Did he read a lot in jail? "I read a lot of sociology and psychology, people like Durkheim and Marx. I saw how I'm vaguely a Marxist in the sense that I like to be a critic. In order to be a critic, you've got to take a Marxist perspective, without necessarily accepting the entire package. Like Galbraith uses Marxist ideas occasionally, though he's certainly not a Marxist."

"In any case, reading pricked my conscience. My identity was no longer involved with the criminal way of life. It was a game I used to enjoy. Being a thief is interesting. The trouble is they put you in prison for it."

had this thing about me and looked hard for me while I was on the take. I think blew up my case more than I warranted. There wasn't much else happening in England at the time, not many guys going around blasting people, so I got tagged Public Enemy No. 1 kind of by default."

How does he feel about prison? McVicar is not confused at all: "Prisons are supposed to punish, not reform. Once you get into this indeterminate sentencing, where a guy's term is dependent on officials' opinion of whether or not he's reformed, you have to rely on the virtuosity of officials and you lose the concept of the punishment fitting the crime."

"You turn out good actors and guys with broken spirits rather than reformed convicts. The punishment should be humane, but it should also be uniform and related to the gravity of the offense."

"Does crime pay? As someone once said about Bert Lance: 'In order to rob a bank you have to own a bank.'"

"Brecht said that, in 'The Threepenny Opera,' 'McVicar shot back without losing a beat.' 'Crime pays the rich, let's face it. It seems to pay organized crime. You don't see too many big shots serving time.'"

Did he read a lot in jail? "I read a lot of sociology and psychology, people like Durkheim and Marx. I saw how I'm vaguely a Marxist in the sense that I like to be a critic. In order to be a critic, you've got to take a Marxist perspective, without necessarily accepting the entire package. Like Galbraith uses Marxist ideas occasionally, though he's certainly not a Marxist."

"In any case, reading pricked my conscience. My identity was no longer involved with the criminal way of life. It was a game I used to enjoy. Being a thief is interesting. The trouble is they put you in prison for it."

# Festival Strong New Indian Films at Cannes

by Gene Moskowitz

CANNES — A new crop of energetic and creative directors from India have started a "New Wave" that can be seen swelling around the Cannes Film Festival. There is so much activity that Malati Tambar Vaidya, the imposing woman who heads India's National Film Development Corporation (NFDC) has her hands full here, selling important new Indian films.

For the first time, in a drive for world sales, India has a booth to sell its films abroad. Two films, "Vicious Circle" and "Why Albert Pinto Is Angry," feature in the Director's Fortnight. Mani Kaul's experimental film, "Arising From the Surface," features in the noncompeting official section, and Govind Nihalani's "Cry of the Wounded," is in the film market.

India produces 780 films a year. With 10,000 theaters and 4 billion spectators annually, the film industry has little competition from television and remains both the principal diversion of the masses and the art form of the elite. Now a rash of new films, so far screened abroad only at festivals, has shown that India can produce more than just the commercial musicals so popular in Asia and the Middle East.

Western audiences know Indian film almost exclusively through the probing and humanistic films of Satyajit Ray. But Mrinal Sen, a fellow Bengali, has also sparked attention abroad. "And Q'et Rolls the Day," Sen's perceptive take-off on poverty's edge, drew international attention and was bought for both French and U.S. distribution.

At the 1981 Cannes Film Festival, Sen was a Silver Bear winner in "In Search of Famine," which documents the effect of a filmmaking troupe on a small town simmering with the aftereffects of a manmade famine in 1943.

An indication there was something astir in Indian cinema became apparent at the New Delhi International Film Festival last January, when the Grand Prix was for the first time by an Indian entrant, Nihalani's "Cry of the Wounded."

"Wounded" puts a Hollywood theme in a typically Indian context, delving deeply into political corruption and the exploitation of tribal workers. A young, idealistic lawyer finds himself sleuthing to discover why his client, a tribal worker accused of killing his wife, will

not talk. Though he himself is physically threatened, the lawyer finally discovers that the woman was raped and killed by local bosses when her husband made trouble about working conditions in the fields. The worker's silence was due to fear for his young sister and his horror and shame after the rape of his wife.

The film has been deservedly popular in India even though it has none of the songs, dances and melodrama or frilly romantic themes that are the mainstay of Indian cinema. Though the characters are sketchy symbols of an ailing society, the film effectively puts its social and political message across, and has

an observant comedy underlaid with comment on the exploitation of workers and the position of women in India's lower middle classes. Reminiscent of America's social comedies of the 1930s, it has one contemporary touch: its main character, Pinto, is not unlike John Travolta in "Saturday Night Fever."

Pinto is a good mechanic doted upon by the rich, who invite him for drinks and lend him their cars. In the film he is transformed from a smug, macho worker into a concerned, committed man with a social conscience. It has won excellent response and good reviews here.

Next month, the Museum of Modern Art in New York is mounting the most comprehensive series of Indian films ever assembled. Entitled "Film India," it features a complete retrospective of Ray's films and a sample of old and new films (it runs to October).

A recent boost to the industry was the establishment in 1980 of India's NFDC, a semi-autonomous organization that has the right to import all foreign films except those of Russia and of the U.S. majors. The NFDC receives government funds to make films that treat important subjects, distributes them, builds theaters and handles foreign sales. Its director, Mrs. Vaidya, formerly at the bureau of tourism, believes that if she could encourage more tourists to come to India, she could get more Indian films sold abroad.

She is encouraged by the response to Sir Richard Attenborough's \$22-million film, "Gandhi," some slides of which are being shown at Cannes. At first bitterly opposed by local filmmakers, important intellectuals and political figures, "Gandhi" finally received glowing acceptance and shows that big "important" films can now be made in India.

The Indian government is co-producing the film, guaranteeing more than \$6.5 million dollars raised from private sources. The rest of the \$22 million came from a U.S.-British investment group. Many Indian filmmakers wonder why such monies are not available to them, though, ironically, Nihalani, director of "Wounded," was second unit director on "Gandhi." He believes that if the film, which uses local players and technicians, is successful it will draw world attention to India.

In the first week of Cannes, attendance was down and the reaction to the major films far from enthusiastic. This helps countries like India, that often do not attract attention here. Now they are getting a chance to secure a position in the world film market.



Scene from Mrinal Sen's "Famine."

has attracted serious attention in Cannes' film market this week, particularly among the Eastern Europeans and Africans.

Rabindra Dhamaraj's "Vicious Circle" focuses on a slum where the characters cope and prevail despite hopeless circumstances. The director adds a Marxist note, warning that circumstances must change before people and conditions can. Unfortunately, this bright director died last February, but the film is a testimonial to the new and outspoken talent in a country where kissing and nudity are taboo.

"Albert Pinto," directed by Saeed Mirza, is

# Golf Courses in France

(Continued from page 6W)

and lots of trees. Valescure is a course where almost everything depends on your short game. San Remo is a short, with narrow fairways and too many holes that look like all the others.

But all nine of these courses offer a walk in the sun, and even if none of them matches U.S. or British standards — mainly because the golfing tradition here is much younger and needs a lot more time — golf here still beats working for a living.

Below is a list of courses in France. Next week, Weekend will list other courses open to visiting golfers elsewhere in Europe.

Public golf courses near Paris. Chevry II is a nine-hole course, closed Thursdays, at Gif-sur-Yvette, tel: 01.25.56. Opened this year, Parc-Etang de Saint Quentin en Yvelines is a very hilly 18-hole course in Trappes, tel: 051.53.15. Saint-Aubin is an 18-hole course, closed Tuesdays, in St. Aubin, tel: 941.25.19. Villery is another 18-hole course at Saint-Pierre-du-Feray, tel: 075.17.47. Green fees in public courses vary between 35 and 50 francs.

Clubs: Chamilly has both 18-hole and 9-hole courses, very technical, many dog legs and difficult short-holes, closed Wednesdays, at Vireuil-Saint Firmin, tel: 457.13.58. Chateau de Berchères is a challenging but absolutely

splendid 18-hole course, closed Tuesdays, in Chaumont-en-Vexin, tel: 449.00.81.

Domont, an 18-hole course in a beautiful forest, is closed Tuesdays, tel: 991.07.50. Fontainebleau has an 18-hole course in the middle of the famous forest, closed Tuesdays, off the Route d'Orleans, tel: 422.22.95. Fourqueux, with three tricky nine-hole courses, is closed Tuesdays, tel: 451.51.47.

Golf de la Grenouillère has three nine-hole courses on an island, hilly and difficult, in Croissy-sur-Seine, tel: 976.30.51 (It can be reached by RER station Chateau-Croissy). International Club du Lys has tough 18- and 9-hole courses that require accuracy. Tennis and horseback riding are also available. In Lamorlaye, closed Tuesdays, tel: 421.26.00. Le Priere, Domaine de Montcient, 20 18-hole very long championship courses, is difficult for beginners, closed Tuesdays, Saily, Gargenville, tel: 476.70.12.

Ormesson's very hilly 18-hole course is closed Tuesdays, in Ormesson sur Marne, tel: 594.05.33. Ozoir-La-Ferriere, with 18- and 9-hole courses, has difficult and narrow fairways. Closed Tuesdays, at the Chateau des Agneaux in Ozoir, tel: 028.20.79.

At Versailles, the Racing Club de France has two 18-hole and one 9-hole championship courses and a very young ambience, at La

Boulie, tel: 950.59.41. Rochefort-en-Yvelines' 18-hole course is hilly with many hazards, closed Thursdays, At the Domaine du Chateau, tel: 041.31.81. Slightly slobbish, Saint-Gloud has two 18-hole courses, closed Mondays, in Garches, tel: 701.01.85. Saint-Germain-en-Laye, with 18- and 9-hole courses, is closed Mondays. On Route de Poissy, tel: 451.75.90.

Famous for its Lancome trophy, Saint-Nom-La-Breche has two 18-hole courses at the Domaine de la Tuilerie. Closed Tuesdays, tel: 460.90.80. The Evian Golf Club on Lake Geneva offers a three-day, half-pension package for 270 francs a day, or a seven-day full-pension for 320 francs a day, at the Royal Evian Hotel. Meals, tennis, swimming pool and green fees are included, tel: (50)75.03.78.

On the Channel, Le Touquet Golf Club has two 18-hole and one 9-hole courses known for both the clubbish ambience and well-kept grounds. For golfers of all handicaps, tel: (21)05.20.22.

The new Golf de Desvillers is a 27-hole course in Saint-Arrouit, tel: (31)88.20.53. On the Atlantic coast, Golf de La Baule has an 18-hole course in Saint-Jean-de-Mer, tel: (40)60.46.48. Near La Baule, the Golf de La Breche has an 18-hole course at Missillac, tel: (40)45.30.03. —J.J. Masse

# Berto's 'Neige' Looks Like a Winner

by Thomas Quinn Curtiss

CANNES — The French film "Neige," written and co-directed by Juliet Berto and Jean-Henri Roger, is a happy surprise of the Cannes film festival.

Entered originally in the Camera d'Or section (a competition among first features), it has now been promoted to participate for honors on the main official program as well. Luck is with it and it has the bold look of a winner.

Quick and compelling, "Neige" takes place on the tawdry Paris boulevard that runs between Barbès and Pigalle. There is electric excitement and urgency to the action, which depicts in vivid flashes the clandestine trade in heroin. ("Snow" is slang for cocaine in English, but the French usage of *neige* covers heroin and all powder narcotics.)

The film is utterly different from most drug-trafficking thrillers. This is no gross, over-the-top, but a military study in the French literary tradition of Zolaesque naturalism. At times it suggests the Montmartré underworld that Francis Carco and Charles-Henri Hirsch chronicled at the turn of the century, altered in costume and background but essentially unchanged.

The scene has been drawn with the accuracy of a documentary and the characters, despite some eccentricities, have a recognizable reality. There is Anita, a cafe barmaid, and Bobby, a wild boy from the West Indies who operates as a minor pusher and is shot down by the police; Willy, the karate champion who gives demonstrations at a local stadium; Jocko, a black pastor who conducts a temple for his people; Bruno, a taxi driver who turns informer to obtain his wife's parole; and Betty, a female impersonator of the cabarets desperate for a fix

after Bobby is killed. The author-directors involved this crew of hapless humans in a drama of hypnotic fascination.

"Neige" is Juliet Berto's first attempt at directing (she has been acting since she was 19). She also stars in the film. At 34, Berto has had a long screen career as an actress, appearing in several of Godard's films — among them "La Chinoise" and "Week End" — Joseph Losey's "Mr. Klein" and some 30 others. She has made but a single stage appearance, in the dramatization of George Moore's story of the Dublin hotel valet who was discovered by a woman in disguise upon her death, entitled "Alan Nobbs."

"That was the most difficult part I ever had," she recalls. "It was a completely asexual

role. That woman pretended to be a man not from any desire to be a man but because a man earned more money. It was a tragedy of economic reality."

Berto's collaborator, Jean-Henri Roger, has also worked with Godard as co-director on various projects. The directorial touch of "Neige" bears marks of Godard's influence.

"We shot the film in 42 days, all of it in the streets and cafes of Pigalle, in the night, in the cold and much of it during the Christmas holidays when a traveling fair sets up on the boulevard," Berto says. "We had to win the confidence of the people of the district to work at all. We knew if we did so in three days, we would be able to shoot there. If not, we would have had to move out."

"There was curiosity at first, and then they got used to us. We wanted to catch the scene as it really is. We'd sometimes stop working for 20 minutes or more and, when the inquisitive had drifted away, we'd start again. We lived in the Pigalle district while we were preparing the script, getting to know it from inside. Above all, we wanted to avoid the usual surface Pigalle of the movies and find the real thing."

All the extras in the film were passers-by, but the company includes the noted actor Jean-Francois Stevenin as the karate expert and Robert Liensol, the Guadeloupe-born black actor who often works on the Paris stage — in Roger Bin's production of Genet's "Les Negres" and in Jean-Louis Barrault's "Les Enfants de Shehade" — as the pastor. The Polish actress Anna Prucnal and Eddie Constantine also make brief appearances.

Berto and Roger's next project is "Cap Canaille," an expose of Marseilles nightlife, to be filmed in the port city in the autumn.



Berto stashing heroin in "Neige."

# International datebook

- AUSTRIA**  
SALZBURG, Palace (tel: 72788) — May 24: Palace Concerts. Includes: May 24: Austrian String Quartet (Mozart, Brahms). May 25: Salzburg Piano Trio (Mozart, Dvorak). May 30: Pro Arte Quartet (Haydn, Mozart).  
VIENNA, To June 31: Vienna Festival. Includes: Staatsoper — May 23 and 27: "Elektra." May 24: "Lucia di Lammermoor." May 25: "Dornroschen." May 26 and 29: "La Boheme." May 30: "Boris Godunov." Burgtheater — May 24: "Amadeus" (Shaffer). May 26: "Die Ratten" (Hauptmann). May 28: "Donaudieu" (Hochwälder). Konzerthaus — May 25 and 26: London Symphony Orchestra. Claudio Abbado conductor. May 27: Maurizio Pollini piano.
- BELGIUM**  
BRUSSELS, Palais des Beaux-Arts (tel: 511.36.06) — May 27-July 12: "Sculpture in Geneva," exhibition. \*Theatre Royal de la Monnaie (tel: 218.12.01). Grande Salle — May 23: "Der Rosenkavalier."  
COURTRAI, To June 9: Flanders Festival (tel: 056/22.00.34). Includes: May 27: Utah Symphony Orchestra. Wjosek Rowlak conductor. Karl Engel piano (Prokofiev, Mendelssohn).  
LIMBURG, To June 30: Flanders Festival (tel: 012/23.39.14). Includes: May 24: Chilean Rincosamento Quartet (Latin American baroque music).
- CZECHOSLOVAKIA**  
PRAGUE, To June 4: International Music Festival. Includes: Chateau de Prague — May 26: Prague Symphony Orchestra. Jans Frenk conductor. Miklos Perenyi viola (Mozart, Haydn, Bartok). May 28: Lucerne Strings Festival. Rudolf Smetanina conductor. Josef Suk viola (Vivaldi, Haydn).
- GREECE**  
ATHENS, Herod Atticus Odeon — May 23-24: European Communities Choir. Jean Jaksis conductor (Handel).  
HANIA, May 21-29: International Festival of Crete, includes dance with Greek and foreign troupes.
- ENGLAND**  
BATH, To June 7: International Festival. Includes: Assembly Rooms — May 27: Endellion String Quartet (Debussy, Schumann). May 28: Chilingrian String Quartet (Mozart). Guildhall — May 23: Julian Bream guitar. May 24: Stuttgart Piano Trio (Haydn, Brahms).  
CHICHESTER, Chichester Festival Theatre — May 23, 26 and 29: "Festen." May 25: "The Cherry Orchard" (Chekhov).  
LONDON, Coliseum (tel: 836.31.61). English National Opera — May 23 and 26: "Salome." May 28: "Golden Jubilee Gala." May 29: "Anna Karenina." Open Air Theatre (tel: 486.24.31) — New Shakespeare Company. Includes: May 29: "Comedy of Errors" (Shakespeare).  
Royal Festival Hall (tel: 928.31.91) — May 23: "Noy" (Rameau). English Bach Festival. May 26: Philharmonia Orchestra. Riccardo Muti conductor (Mozart, Elgar). May 27: Berlin Philharmonic Orchestra. Maurice Peress conductor (Mozart, Brahms).  
\*Arts Centre (tel: 528.06.26). Shouson Theatre — May 26-30: "The Mikado."  
\*Hong Kong Stage Club. Pao Sui Long Galleries — To May 31: "Sidney Nolan," paintings; "King Chi Fun," paintings; "Eugenio Sales," paintings and drawings.  
\*City Hall (tel: 526.15.84). Concert Hall — May 26: Abbey Simon piano. Theatre — May 27-28: "Rashomon."  
\*Tuen Wan Town Hall — May 23: Monique Duphil (Debussy, Haydn, Ginastera). May 29: Hong Kong Philharmonic Orchestra. Maurice Peress conductor (Mozart, Brahms).
- ISRAEL**  
JERUSALEM, To May 31: Spring Festival (tel: 02/66.71.67). Includes: Jerusalem Theatre — To May 30: "Wars of the Jews" (Sobol). May 25-30: "Dona Rossia the Spinsters" (Lorca). Khan Theatre — May 23, 26 and 28: "Medea Act" (Italian 16th-18th century music). May 24, 27 and 28: "Gertrude Stein, Gertrude Stein, Gertrude Stein" (Martin).
- ITALY**  
FLORENCE, Teatro Comunale (tel: 21.62.53) and Teatro della Pergola — To June 8: "Maggio Musicale Fiorentino." Includes: May 23, 26 and 27: Pierre Fournier viola. Jean Fonda piano (Beethoven).  
ROME, Accademia Nazionale di Santa Cecilia (tel: 679.03.89) — May 24-26: Academy Orchestra. Georges Pretre conductor. Giulio Bertola choirmaster (Wagner, Berlioz).  
\*Teatro dell'Opera (tel: 46.17.55) — May 23 and 24: "Opera."
- JAPAN**  
TOKYO, Kanagawa Kemmin Hall — May 24: BBC Symphony Orchestra (Tippett, Bartok).  
\*Riccart Art Museum (tel: 571.32.54) — To May 31: "Woodblock Prints by Emma Bornmann."  
\*Takanawa Arts Museum (tel: 441.63.63) — To May 31: "Wooden Buddhist Images and Buddhist Paintings."  
\*Tokyo Bunkai Kaikan (tel: 571.16.89) — May 28: Jean-Francois Paillard Chamber Orchestra (Rameau, Grieg, Vivaldi).
- HONG KONG**  
HONG KONG, Academic Community Hall — May 30: Hong Kong Philharmonic Orchestra. Maurice Peress conductor (Mozart, Brahms).
- NETHERLANDS**  
AMSTERDAM, Concertgebouw (tel: 020/713.45). Grote Zaal — May 24: Daniel Weyenberg, Louis van Dijk piano. (Ravel, The Beatles). May 26-29: Amsterdam Philharmonic Orchestra. Ken-Ichiro Kobayashi conductor (Beethoven, Klezmer Zaal). May 24: Schiedamschen Ensemble (Schoenberg).  
\*Theatre des Nations Unesco — May 29-June 15: "Festival of Fools," open-air theater, concerts, ballet.
- SPAIN**  
MADRID, Palacio Velazquez and Palacio Cristal — Through Aug.: "Henry Moore," retrospective of 590 works.  
\*Teatro Nacional de la Zarzuela — To May 25: "Eugene Onegin." Orchestra and Choir of the Kirov Theatre of Leningrad.  
TARRAGONA, Sala Cervantes, Romb-la Nuova 20 — "Jerry Sheerin," exhibition.
- SWITZERLAND**  
BASEL, Volkshaus — May 24: Basel Radio Symphony Orchestra (Mozart, Brahms).  
GENEVA, Grand Casino, 19 quai du Mont-Blanc — May 23: Paris Opera Ballet.  
\*Grand Theatre, Place Neuve — May 24, 27 and 31: "Boris Godunov."  
\*Victoria Hall — May 25: Geneva Symphony Orchestra. D. Blum conductor. May 29: Suisse Romande Orchestra. Horst Stein conductor, Beaux Arts Trio (Berlioz, Beethoven, Mendelssohn).  
LAUSANNE, Theatre de Beaulieu and Theatre de la Chapelle (tel: 021/22.64.33) — Buchares Opera. Includes: May 23 and 26: "Tannhauser." May 25 and 27: "Eugene Onegin."
- UNITED STATES**  
NEW YORK, Andre Emmerich Gallery (tel: 752.01.24) — To May 30: "Helen Frankenthaler," exhibition.  
\*Lincoln Center Theater (tel: 586.55.55) — "Sophisticated Ladies."  
\*Metropolitan Museum of Art. Exhibitions — To June 7: "Leonardo da Vinci," exhibition of 50 landscape and nature drawings. To July 5: "German Masters of the 19th Century."  
WEST GERMANY  
BERLIN, To June 4: Theaterreffen '81 (theater festival). tel: 030/263411.  
\*Deutsche Oper (tel: 341.44.49). Opera — May 23 and 26: "La Gioconda." May 27: "Fidelio." May 28: "Aus Deutschland." May 27: "Don Carlos." May 28: "The Magic Flute."  
\*Philharmonie (tel: 26.92.51) — May 28: Berlin Philharmonic Choir. Berlin Radio-Symphony Orchestra (Cherubini, Brahms).  
FRANKFURT, Jahrhunderthalle Hoechst (tel: 30.10.56) — May 26: Utah Symphony Orchestra. Wjosek Rowlak conductor (Barber, Mendelssohn-Bartoldy, Mussorgsky).  
\*Opera (tel: 2562/335) — May 23: "J. Trowsler." May 24: "Doktor Faust." May 25: "The Merry Widow." May 28: "Ariadne auf Naxos."  
MUNICH, Bayerische Staatsoper, Residenztheater — May 23, 24 and 29: "Amadeus" (Shaffer). May 26: "Nora und Julie" (Ibsen/Straussberg). May 27: "Der Talisman" (Nestroy). May 28: "Maria Stuart" (Schiller).  
\*Bayerische Staatsoper (tel: 22.12.16). Opera — May 23: "Tosca." May 24 and 25: "Fidelio." May 25: "Lou Salome." May 27-June 9: International

## weekend

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John K. ...



# A Decade of Change Alters the World's Art Market

By Souron Melikian

NEW YORK — The art market as we knew it until the late 1960s is no more. Within the last decade, the changes taken place have had far-reaching effects that drastically altered its structure, modified its distribution in the world and to some extent affected our social and economic life.

First structural change lies in the spectacular increase of auction-room activity in recent years. In 1969, through July 31, 1970, totaled \$45 million at present exchange rates. The corresponding figure for the season ending on July 31, 1968, was \$22 million (about \$116 million). During the same period, Christie's scores were £20 million (about \$100 million) and £153 million (about \$750 million). Even allowance must be made for inflation, the result is that this is roughly a three-fold increase in turnover. This is an effort to expand in several ways that have little to do with the traditional notion of art market.

It has virtually no connection with art: Very little.

period jewelry is sold — even if period jewelry is understood to include not just the distant past but highly typical Art Deco jewels as well. With limited exceptions, value here is a mere reflection of the quality of the stones according to the scale of values adopted by specialized dealers the world over, from New York to Hong Kong.

Automobile sales are also something of a novelty, to say nothing of engines and locomotives, of which Christie's has made a specialty. Again, art hardly comes into it. Nor does it have much to do with stamps, which have become a regular auction feature. In May, 1980, Robson and Lowe, the stamp firm, was bought up by Christie's.

Much more important if less visible than the integration of fringe areas has been the effect by auction houses to handle a larger percentage of the goods available for sale in the art market — inevitably at the expense of the dealers' trade.

Here, reality cannot be translated into figures quite as accurately because there are no statistics concerning dealers' activities. Few transactions, if any, are publicized. Figures are kept secret most of the time and it would take a very naive tax collector to believe that even he has a clear picture of what is going on. However, auction room figures alone are enough to show that auction houses now play a considerable role in several sectors of the market where the monopoly of the trade was unchallenged around 1960 and in no serious danger by 1970.

This first applies to important works by great masters of the late 19th and 20th century. An increasing number of works have been selling for large prices in the last

few years. The publicity they get in the media has had a considerable effect. It has spread the impression in the public that auctions are a magical way of getting ever-rising prices for anything that has a big name attached to it. This, of course, is not true. There are also many failures, as happened this week in New York. But, understandably enough, the press offices of auction rooms are not anxious to advertise them.

News agencies are ill-equipped to filter critically the auction reports released by auction house spokesmen. They take for granted that they sum up the main facts, whereas they relay, by and large, the main facts that the auction house wishes to see in print. High-powered collectors are aware of the situation. Yet the optimistic image that auction houses project on the public mind has contributed to channeling an ever-growing number of paintings by Impressionist, Fauve and Cubist masters into the auction pipeline. True, works of the highest order are still sold privately generally through the trade. But immediately below the top museum level, more and more important paintings are being sold through the auction system.

A similar trend is beginning to make itself felt in the Old Master category. Some astonishing masterpieces have been sold at auction within the last 18 months. Last year, Dirk Bout's "Resurrection" sold at Sotheby's on March 29 for close to \$4 million. This year, Christie's auctioned Poussin's "Holy Family" for about the same amount.

In the fields of works of art, in one category at least — Chinese objects d'art, including bronzes and early porcelain — auction houses have come close to taking the

lead from the trade. Here, one man, Julian Thompson of Sotheby's, has played a considerable part by possessing that rare combination: an eye as infallible as any human can have, and consummate salesmanship. In other categories — museum-level furniture of the 18th century, major works of art of the Middle Ages, particularly since Sotheby's epoch-making Von Hirsch sale in June, 1978 — auction houses have been launching a formidable offensive with spectacular results. This poses a major threat to the trade in the middle term.

However, it is at the bottom end of the market that the policy inaugurated by auction houses in the last decade has had the most devastating effects.

It all started when Sotheby's established a secondary bridgehead called Sotheby's Belgravia, which was intended to handle anything later than 1830 in the way of objects d'art and any paintings or sculptures that did not fall within the exalted categories of Modern Art. From Victorian Pre-Raphaelite painting to Art Nouveau, it all went to Sotheby's new auction house at 15 Motcomb Street, off Belgrave Square.

The idea, largely to be credited to Marcus Linnell of Sotheby's and entirely engineered by him during the crucial launching phase, has turned out to be one of Sotheby's biggest money-making schemes. Net sales for the first season, 1971-1972, totaled more than £1.5 million. In 1979-1980, they had risen to £10.4, a quadrupling in real value within nine years. In New York, it inspired Sotheby's Park Lane PB 84. Its operations have been merged with those of Sotheby's East on York Avenue. The old premises on Madison Avenue now handle paintings and jewelry only. However, a fast-sale service has

been introduced to quickly dispatch the lower class of wares. Above all, Sotheby's Belgravia's brilliant score goaded Christie's into buying Debenham's in South Kensington and turning it into Christie's South Kensington, where a system for sales of a far more modest kind has been brilliantly devised. While Sotheby's Belgravia has lavishly illustrated catalogs printed on art paper, Christie's South Kensington sends out flat catalogs with two-line entries and processes goods at three or even two weeks' notice. It applies the auctioneer's technique to junk dealer's wares and does it brilliantly. The system, instituted in 1975, has already inspired an offshoot of Christie's in New York.

It also prompted Sotheby's to follow suit. Starting next month, a fast-sale service based on accelerated procedures but retaining the standard expertise and so-called guarantee system will be inaugurated in Sotheby's annex at 26 Conduit Street, around the corner from the main London premises at 34-35 New Bond Street. Sales will be held weekly.

The long-term implications of the new skills developed by auctioneers are at least as ominous for the trade as their feats in the upper end of the market. It is all the more difficult for dealers, however powerful and talented, to counter the offensive as it is launched on a worldwide scale.

The corollary to this set of changes is the world expansion of the auction system generated by the competition.

(Continued on Page 13S)

## NEW YORK: The Auction Market Turns Inward

By Howard L. Katzander

NEW YORK — For the first time in the last two decades, there has not been a major sale of French furniture at auction in this city, in a spring season when trading thoughts turn to Paris.

Seven took place in the Paris market for antiques is not in the doldrums but collecting taste has turned away from the Louis XV and Louis XVI eras primarily toward American antiques, with English furniture and objects running a close second. The other hand, in an exception. Highly ornate 19th-century French furniture and objects of art — work laden with bronze *dore* from such shops as Link; flashy French and other 19th-century porcelain, including garnitures for breakfast, marbles, Berlin plaques from the P.M. factories; large, impressive pieces of porcelain from China and Japan — in short, things that once were labeled the height of taste are being snapped up at mounting prices by dealers from France, West Germany, Britain and Japan.

So it was no surprise that the fine collection of Marjorie Wiggan Prescott, whose father was Albert Wiggan, president of what was then the Chase National Bank, was a sensation. It established a new category of prices, not only for the major pieces of Queen Anne and George I cabinetwork, but for what in another day would have been called modest little works for the busy fingers of gentlemen and unknown artists of another day.

A Charles II stumpwork toilet box brought \$35,000; a James I stumpwork mirror, \$32,000. A pair of George II giltwood candelabra brought \$38,000, a price that not so long ago would have raised eyebrows for silver gilt; a pair of parcel gilt wall lanterns brought \$16,000; an ivory and bone Charles II hearth brush brought \$5,000, and a pair of George III cut-glass hurricane lamps, \$4,800.

As for the cabinetwork, Charles Beyer, Christie's expert who cataloged the sale, said that it was the finest to come on the market in 20 years. Mrs. Prescott had made annual trips to London to scour the dealer's shops and attend the major auctions and had bought with a fine eye for quality and taste.

An idea of what has happened to the market since she made her purchases can be had from the sale of a pair of George II gray-painted carved wood and parcel gilt mirrors bearing the arms of Rushout, baronet of Sezincote, Gloucester, impaling those of Compton, for the Rt. Hon. Sir John Rushout, Treasurer of the Navy who married Lady Anne Compton, daughter of George, Fourth Earl of Northampton.

When they were sold by Christie's in the Northwick Park dispersal of the estate of Captain E.G. Spencer Churchill on Sept. 28, 1964, they brought 1,700 guineas (\$4,760). In the Prescott sale they went for \$135,000 (48,215 guineas at the 1964 rate).

ward L. Katzander has covered the art and scene in New York for 20 years. He is host of The International Art Market.

1978 dedicated to French furniture and works of art, has found it necessary to alter his perspective on the U.S. market. "The market for fine French furniture is still in France," he said. "I can sell any number of pairs of good 18th-century chairs in the \$10,000 range. But I have an exceptional pair in the \$20,000 range, for which there are no buyers."

He added: "Twenty years ago, it was fashionable to furnish in French antique furniture. Today, if anyone wants to demonstrate that he is a person of culture and taste in addition to being rich, he must buy modern painting."

Like the market for French furniture, the English market has long been in the doldrums because of a lack of major available collections. Alistair Blair and other 57th Street dealers have long bemoaned the fact that, where they were once net exporters of their surplus fine English pieces to London, they now have become net importers at increasingly punitive terms as the pound strengthens against the dollar.

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In 1939, this small George II bureau bookcase in burr walnut was bought at Christie's London for \$2,438. In the Prescott sale, it brought \$105,000.

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## arts and antiques



Julian Thompson, director of Sotheby's Chinese Department, conducting Hong Kong sale.

## HONG KONG: Fabulous Prices

THE EMERGENCE of Hong Kong as a major auction center focusing, for the time being, on Chinese art is the most unexpected development of the last decade on the international scene.

It began as recently as 1973, when an auction was organized for the first time in Hong Kong by Sotheby's, in association with Lane Crawford. In retrospect, this may appear as an inevitable sequel to the financial power of Hong Kong, which became the stronghold of the Chinese art trade following the establishment of Communist rule over mainland China. At the time, it did not.

True, some dealers — Sammy Lee, Edward T. Chow — were famous world over by the early 1950s. Major U.S. collectors and institutions bought from them, relayed a decade later by the Japanese. True again, there was a thriving local market for snuff bottles and porcelain in the Chinese taste — that is, imperial porcelain from the 15th to the 18th centuries, with exquisite patterns and peach-like glazed surfaces.

But the very idea of an auction is alien to the Far Eastern trading tradition, based on secrecy and a personal relationship between seller and buyer. Attempts made by Sotheby's in 1969 in Tokyo on the occasion of a "British

week" and shortly after by Christie's, had been inconclusive. The idea of having an auction center in Hong Kong first occurred to Mamie Howe, in charge of the art and antiques business set up by Lane Crawford, sometimes referred to as Hong Kong's Harrod's. An interior design specialist, she was convinced that the city was ready. It had important collectors who had nowhere to go when they wanted to sell some of their possessions. Julian Thompson, the director of Sotheby's Chinese department, allowed himself to be convinced after a final trip in 1972.

The first experiment in November, 1973, when the market was at the height of the crest with net sales close to \$2 million (all figures in U.S. dollars), was a triumph, and the second, a year later, after the oil shock, a disaster. The third year went better, and by 1976 Sotheby's decided to go ahead with two sales a season in the autumn and spring. Yet, it is only within the last eight months that the potential of Hong Kong has been fully tested with the two Edward T. Chow sales.

The first session, on Nov. 25, netted \$8.2 million in three hours. A tiny cup of the late 15th century, decorated with a chicken and

flower spray in polychrome enamels on white, stunned the experts as it rose to slightly more than \$1 million. But this was no auction freak: Other outstanding pieces soared to unheard-of heights. A small blue and white bowl of the Xuande period (1425-1436), 10.7 centimeters high, was sold for \$480,000.

It was not just prices that made the sale so significant, but the fact that the floor was virtually left to Chinese collectors. Most were Hong Kong residents, and a few came from other Southeast Asian centers.

Six months later, on May 19, a second session showed that this was not a short-lived fit of collective enthusiasm. Another 15th-century chicken cup, not as perfect as the November piece, was sold for slightly less than \$800,000 to a buyer who identified himself as "Yamaka" and is believed to be a Taiwanese collector. A Xuande period dish with blue sprays on yellow ground went up to \$326,000 — bought by T.Y. Chao, a shipping magnate — and a blue and white flask, also Xuande, made \$610,000, paid again by T.Y. Chao. Even the Hong Kong museum was contaminated by the infectious wave of unrestricted bidding, and acquired a tiny Chenghua piece decorated with

(Continued on Page 13S)

## Americana Bonanza Heading for Record

By Linda Bernier

NEW YORK — It used to be called pots and pans art. Today, it is called Americana — everything from the primitive and decorative art of Pilgrim America through the end of the 19th century to the highly valued, paintings, books and manuscripts of the 18th century.

In the United States, the market for these nationally unrecognized items is booming. Prices of the most sought-after pieces are \$200,000 and the exceptional ones \$300,000.

Sotheby Park Lane Inc. reported \$30 million in sales of Americana items for the 1979 season, nearly double the 1978-1979 total of \$15 million. And, said a Sotheby's spokesman, "sales for this season look fantastic, with continued growth." The eight-month sales total is already more than \$30 million.

There were many record sales for Americana items during recent auctions at Sotheby's: a Goddard-Townsend chest of drawers went for \$360,000, an 1830 needlework sampler went for \$38,000, a Paul Revere silver coffee pot went for \$64,000, a piece of American glass went for \$27,000 and an 18th-century lighting device went for \$23,000. Sales of American paintings also reached record levels. Sotheby's reported — \$2.5 million for a Frederick E. Church, \$270,000 for a Hicks, \$230,000 for an Edward Hopper and \$47,000 for a Grandma Moses.

"The current boom started in the 1960s, tapered off in the 1970s, then exploded again, making previous booms look like penny ante," said Albert Sack of Israel Sack Inc., which is one of the oldest dealers of Americana in the United States. His father, a Lithuanian-born cabinet-maker, began his antique business in Boston almost 80 years ago and soon began selling to such major collectors as the Fords.

## HEBE DORSEY SHOPPING ...

NEW YORK — Paris has the Flea Market, London Portobello Road, Madrid's Rastro, but there's no such thing in New York, and shopping for antiques is entirely different.

Here, the antiques market is split between exclusive, very expensive Madison and Avenue, East 57th Street, and various streets offering a wide assortment of all plus antiques. The West Side is also split, with a concentration of shops on Columbus Avenue between 72d and 80th streets. A better choice of merchandise at lower prices can be found in Greenwich Village around Broadway and University Place, between 10th, 11th and 12th streets.

Then there are five or six antiques shops at the Armory, the Coliseum and Madison Square Garden. Finally, shopping at auctions has become increasingly popular, both among private and professional people. The best-known are Christie's, Sotheby Park Lane, Doyle, Manhattan, Phillips and Astor. The most interesting auctions are usually held on Wednesdays, Fridays and Saturdays.

Unlike Europeans, affluent Americans do not have their antiques bought by decorators. French-born Vincent Fourcade, whose firm, Denning and Fourcade, has been in every chic home-maker's book for the last 20 years, said: "Here, people prefer to buy through their decorators because they are basically less secure than Europeans. They want to make sure they're getting their money's worth. Ever since we started, we've bought furniture for our clients and we've tried to help them to invest well. We were

first to buy at auctions, at a time when auctions were not so popular."

Mr. Fourcade loosely describes his clientele as "people active in business, the arts, or simply very rich." He has acquired a wide range of clients, from famous foreigners (such as Yul Brynner) to members of the American Establishment (among them, Phipps and Vanderbilts). He explains why he knows that he has not steered his clients wrong: "Unfortunately, a great many of our clients divorced. When the time came for them to divide property, some of our 'babies' went on the block and they invariably sold for a lot more than our clients paid for them."

Denning and Fourcade is well-known for being first with the opulent, highly decorative, tasseled and fringed, turn-of-the-century Proustian style, which it started selling years ago and which is still going strong. But when it comes to furniture in general, Mr. Fourcade said, "certainly, the trend among upper class Americans is English furniture."

Still, he said, "Americans tend to put their money on paintings rather than furniture. Their art collections are often spectacular but they don't believe in spending the same kind of money Europeans spend on furniture. Very few people, even among our rich clients, would consider spending \$100,000 and up on, say, a chest of drawers. I find that, in Europe, people spend major amounts of money on furniture. Here, they'd faint. They're not used to it. That's maybe because paintings were always considered an invest-



"El Quinteto," 1927, by Argentine artist Emilio Pettoruti, was sold by Sotheby's for \$190,000 in November, 1980. Latin American art has become increasingly popular. Details inside.

the Dupons and the Metropolitan Museum of Art in New York. Such sales prompted the

(Continued on Page 12S)

## ... COLLECTING

NEW YORK — Famous people who travel a lot tend to do their own thing and shop all over the map. Yul Brynner collects 18th-century furniture and Japanese screens; Robert de Niro loves antique bathroom fixtures; decorator Valerian Rybar likes exotics, including immense Seychelles ous, mounted in different eras, and handcrafted silver boxes.

The wife of Kirk Douglas, with two homes in California — in Los Angeles and Palm Springs — collects from everywhere, including Israel, India, the Philippines, Egypt, Italy and France. "We just got back from Australia, where we got a couple of marvelous paintings, including a Sydney Nolan," she said.

She likes English furniture best "because we live in California, where the lifestyle is more informal. I bought my first antique many years ago. It was a Chinese Chippendale from Florian Papp, on Madison Avenue. I only have two French armchairs I found in Tucson, Arizona, of all places, where my husband was making a movie."

The wife of Cornelius Vanderbilt Whitney is an avid collector but has the problem of riches. "I love antiques but I haven't had to buy for so long. What I need is to sell some. I have a mixture of French, English and Italian, which I mix with Edwardian amusing furniture. When Sonny and I got married, I had five houses and Sonny had four or five. We got rid of quite a few but we still ended up with a lot of furniture. I stored most of it in a Kentucky barn, including a couple of enormous cherubs I bought when they demolished the old New York Opera house. I

don't know what I'll do with them. "I also bought a lot in France, including an old iron staircase from a lighthouse. It sat there for 18 years until, the other day, I brought it out to use. It made the most beautiful first escape for a four-story-high carriage house we have in Saratoga."

The fashion crowd collects, too. Calvin Klein is into early Americana; Bende's president Geraldine Stutz likes lacquer furniture and Oriental porcelain; Sphinx-like Mary McFadden loves exotics, from Egyptian stone heads to Japanese lacquer vessels; Perry Ellis collects Chinese porcelain and old Worcester, which he buys in London.

For fashion designer Mollie Parris, "my most precious collection is my paintings: Matisse, Picasso, two Vuillards, Rouault, Soutine and Toulouse-Lautrec. I also have very good 18th-century furniture, which I bought years ago through decorator Billy Baldwin. I have a little salon which once belonged to Pauline de Rothschild, who sold it to Baldwin before she married the baron."

Social magnets Oscar and Françoise de la Renta have been collecting Orientalist paintings for the last 10 years "because we had to fill the walls and we had no money," Françoise said. "Those paintings were so decorative and cost nothing at this point. Something like \$200. Now they're more like \$50,000."

All paintings were bought in the United States, she said, "except for a Theodore Frere which we bought in London. I like to shop downtown, in the Broadway area, on 10th, 11th and 12th streets. We bought things in Europe, but it's a mistake. You have to pack it, insure it, ship it, and by the time you get it, it's probably broken and you've spent a fortune."



Françoise de la Renta at home.

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Advertisement for 'er's Paint' and 'ing Africa' with various text and graphics.



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# LONDON: Detente Prevails

By G.S. Whittet

LONDON — As the Sobering decades are gradually fading by the decade that seems to be the Eighties, a look at contemporary scenes in British art does not seem to give any sense for despair. Progressive artists make their definitive and statements against a consensus of indifference and public and the undiminished of praise from districts. Detente mostly prevails attitudes of the opposition.

At the time this appears in the summer exhibition of the Academy will have unveiled a gallery of more than 1,000 paintings, prints, drawings and sculptures. The lion's share of the space is occupied by the work of the younger generation, but some attention because of the allowance of well known artists who commit the crime of abstraction.

Expression of the zeitgeist, 213-year-old society can be taken seriously except in that it is run by artists, it is a hope for survival in the outside in token manner in losing out to him in the struggle for patronage.

Comparison with previous years, it is clear in this one that the dealer's role is already a growing adult presence in what the artists are doing. It comes through in assured confidence, bravura of hand.

Outside the Academy, the most compulsively active of artists are in their 40s. In the 1970s, they were in their 30s, and in the 1960s, they were in their 20s.

Born the same year as Hoyland and affected obviously by color field and minimal exemplars, he has expunged everything extraneous to his purity of purpose. Also in his 40s, John Edwards has a baroque exuberance of his own while echoing some of the gestural signs of Jasper Johns and Frank Stella.

Outside the frequently paraded conversations of the now antique avant-garde under establishment Hoyland, an alumnus of the Royal Academy Schools, stands out as a leader of this middle-aged militia not only for his own paintings, where the pigment builds up in blazing color and the tactile cladding of a mud hut, but also as a stimulator of similar tastes in younger artists.



"Mulholland Drive 1980" by David Hockney. From a show at the Royal Academy of Arts.

David Hockney, whom I first interviewed 20 years ago as a Golden Boy of British art, has not exhibited much recent work in London apart from his current show of paintings and drawings done for the ballet "Parade" (danced at the Metropolitan Opera House in New York). His four pictures in "A New Spirit in Painting" at the Royal Academy earlier this year displayed his enthusiasm for new-found acrylic pigments, giving brush values to landscape and figures in a flat treatment not unlike fresco.

To challenge the past in pictorial conventions and succeed without being accused of fustian, David Tindle is a rare feat, and David Tindle the painter above all whose vision transforms the everyday scene through all that the medium can perform with the utmost conviction. He competes with past masters of the domestic interior such as Chardin, yet registers authentically in his own century.

Two American expatriates have consolidated their progress on this side of the Atlantic: R.B. Kitaj attended the Royal College of Art about the same time as "Top of the Pop" boys Hockney, Allen Jones, Derek Boshier and Peter Phillips. He now works his strongly drawn sexual confrontations and allegories with a highly expressive use of pastel. John Hubbard acknowledges his response to the spirit of

place in his large landscapes of leafy profusion and wooded hills, which have sensitively textured affinities with Monet. Now in his 50s, Michael Andrews recently occupied a large part of the Hayward Gallery in a complete retrospective that displayed his versatile treatment of subject, veering from the earlier works inspired by films to the big group portrait of a Lord Mayor's reception ceremony, at first glance candidly photographical then under closer scrutiny revealing Goyaesque details of truth.

While it is true that the canvas the artist paints on, according to the oriental sage Okahura Kakuzo, is the spectator's mind, it begins as the mirror image of what he suggested in the first place. The experience is only viable when it is shared. In the postwar generation, there has been a widespread lapse of faith in the potential of paint and canvas to express ideas visually. Performance, audio-video, land art, photography and typewritten graffiti have all been adopted, adapted, combined and exploited to explore the alternatives.

It must be said that they have failed to supplant the historic media in the venues of existing museums and galleries where they have chosen to do battle. This is not to deny the new producers their own following, although it is not always common ground with buffs of the older forms. Probably the most

fruitful returns for the aim of de-volution in the arts has been enjoyed by sculpture. From the Surrealist excursions of the 1920s and even earlier, the workers in three-dimensional art have tried to get it off the pedestal onto the floor, to escape the implications of the monumental and hanker after the intimacies of the closet. In Britain, the debt to Carlo is not only for his horizontal dispersal of the axis of his ready-made assemblies but for his annexation of space — any space — to colonize an exclusive context for the artwork itself.

This slightly malicious comment in the undertones of meticulous representation is detectable, too, in recent paintings by Graham Ovendon. Memories of his favorite character, Lolita, are recalled by a brooding nymph in the role of Ophelia. David Oxtoby idolizes heroes and heroines of a different culture in moody ambiguous canvases projecting the stars of pop, rock and soul where the sometimes sordid truth behind the tinsel does not dim the ebullient charisma. More still-life realism lives on in the weathered trompe l'oeil doors by Ben Johnson and the unassuming Irish back streets of Hector McDonnell.

At Eclectiques, down the street, Lilit Holman said that a lot of tourists now come to the area because they've heard about it. "They like good signed pieces, such as Lalique glass, good Art Deco," she said. Ms. Holman also had stacks of old Vuitton luggage, the kind that used to cross the Atlantic in first-class cabins. Surprisingly enough, it sells well to Europeans.

Down in Greenwich Village, where a lot of the shops were closed on Saturday last weekend, the most notable among the open ones was Howard Kaplan's French Country Store, 35 East 10th Street. Done with a great deal of taste, it was full of the kind of sweet French provincial antiques that New Yorkers are becoming increasingly fond of.

A recent People magazine article

G.S. Whittet is a veteran critic and observer of the London art scene.

# arts and antiques Shopping for Something Old

(Continued from Page 9S)

up. A Chippendale set of petit point chairs, which was given by Paul Mellon to the Yale museum, recently sold at auction for \$340,000 — which, over here, sounds insane.

Of his years of decorating in the United States, Mr. Fourcade said: "All in all, and despite the fact that they don't invest in furniture, the buying power and the will to spend money always amaze me. People spend a lot more here than in Europe because they are buying an atmosphere, rather than museum pieces."

So much for the rich set. For Europeans on the lookout for a more personal adventure, the closest thing to the Flea Market would be Columbus Avenue, where the shops were open last weekend. But the flow of traffic is nowhere near that around the Flea Market or Portobello Road.

At Brower Welcome, a nest of six rather dilapidated shops at 380 Columbus Avenue, Leroy Van Horn, who runs one of them, said that there were three such complexes before Columbus Avenue became fashionable. "Now, they've lost out to fancy restaurants, such as Rouelle's, and ice cream parlors," he said. "It was a rundown neighborhood before Lincoln Center opened ten years ago." Now, it is picking up, and his clients, who come from the neighborhood, are quite affluent.

"They've got a lot of money, these people from the Upper West Side," he said. "They also tend to do their own buying, rather than letting their decorators do the picking for them."

For the near future, it is not likely that any trail will be blazed. Certainly, the drive for art to dominate its environment by shock of ideas and treatment will go on. Meanwhile, the old media in mature hands are still capable of producing fresh works of quality, if not of revolution.

A recent People magazine article

listed among Mr. Kaplan's clients Jacqueline Onassis (who bought a broom), Woody Allen, Faye Dunaway and Johnny Carson. In a rambling barn-like setting, Mr. Kaplan displayed a great melange of goods, including a menagerie of live-size pottery pigs, ducks, chickens and so on, stone sinks from Burgundy, rustic tables from French convents, wicker bread baskets and Normandy armchairs.

The New York-born Mr. Kaplan, 37, who studied architecture in college, has been cruising France for the last 12 years. "I used to go to the Flea Market," he said, "but now it's too expensive. Normandy is what Americans think the French countryside is all about."

The stiffly priced (\$135 and up)

pottery animals. Mr. Kaplan said, come from Normandy, "where they're made from 19th-century molds. They used to be put outside houses under Napoleon III." His clients are mostly under 35, he said. "There's a whole new generation who don't want to hear about all those Louis and marquetry. They're not interested in the traditional. They want to create a mood. Right now, they like the idea that they're living on a farm. It's really just a fantasy, but I'm giving it to them."

He added: "They also have as much money, if not more, than the older generations. But they are more innovative and personal. Thirty years ago, somebody with money would never had a bench like that in a Manhattan apartment. Now, it's fashionable because the younger are more daring, more secure."

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# DOLLS: Prices Are Soaring Ahead of Expertise

By Lara Marlowe

Antique dolls have soared in price during the last few years. Parisian doll dealer Robbia could not be more enthusiastic. "Are dolls a good investment? Oh la la! Better than wheat!"

Line de Heeckeren, doll expert at the Drouot auction house, says: "Dolls are a good investment but not any doll. German dolls are charming objects, but are really an investment. French dolls are a very good investment, but they are broken every day and will never be made again. To have a doll, one must buy a doll with a soul. Clothes are terribly important. The dolls of Bristol, of Christie's Museum in Kensington, is more beautiful. I think the recession is hitting the antique doll market. It is difficult to sell a doll. A lot of people have bought them unwisely."

The favored doll for collectors and investors is typically a French-made little girl from the second half of the 19th century. It has an unglazed porcelain (bisque) head, a human-hair wig and a body made of kid leather, wood or "composition" (a mixture of sawdust and glue). Prices for this type of doll range from about 1,500 francs (about \$300) to more than 80,000 francs (about \$16,000).

Specialists like Mr. Capia (24 and 25 Galerie Vero Dodot, Paris 1) and Alain Renard (6 rue de l'Echaude, Paris 6) have their own doll shops, but people usually buy at public sales like those that Mr. Renard organizes at Loudmer and Poulain three times a year. (The next sale will take place on June 14). Drouot does not often assemble enough antique dolls, automata, boats and trains for a whole four-hour sale, but hour-long auc-

tions of about 60 dolls are quite frequent. Christie's South Kensington holds antique doll and toy sales of about 200 lots twice a month, and Christie's New York has several each year.

"The Americans were the first to start collecting," said Jean-Pierre Guerrier, of Mr. Renard's shop. "They began about 1900 and took up dolls with a passion after the Second World War. They had at least 20 years head start over us. Now there are doll museums in every big city in America."

It is wise to seek the advice of a certified expert before buying an expensive doll. Major auction houses usually provide free expert advice. When going to a doll sale, remember that bids will exceed estimates by 20 percent to 30 percent, and that, above the price bid, the auctioneer receives a 16-percent commission.

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arts and antiques

Photographic Treasures

By C.G. Cupic

PARIS — At auctions of 19th- and early 20th-century photography, held twice a year in London, dealers and photography collectors spend about \$150,000 on European photographic treasures.

Albums go for up to \$54,000 each, and individual prints up to \$4,500. In galleries around the world, contemporary masters sell for up to \$4,000 a picture, while certain prints can fetch as much as \$40,000. These prices may not be much by the standards set at other, more classical art transactions, but they are remarkable for as new an art form as photography.

Although the boom in the sales of old photographs has been dominated by American collectors in the last decade — they spent at least \$75,000 at recent London auctions — more and more Europeans, particularly the British, have begun to compete in what is still an open market.

There are about 300 galleries around the world exhibiting and selling photographs. More than 50 museums with departments that specialize in photography are active buyers in the market.

The experts do not always agree on the market value of art photography. "Some of the prices, for items that nobody can be sure are



The Nile, circa 1880-1890. Bought for about \$3 at the Paris Flea Market a few years ago, the photograph would probably sell for \$150 now.

genuine, are quite outrageous," said an expert who follows the market closely. "There are more fakes in this field than in any other, but fakes are not easy to prove. The auction houses do their best to screen the fakes before the

sales, but photography is reproductive by nature, and the problem is always there.

It was Americans who started buying on a big scale. In 1928, an American photographer, Berenice Abbott, bought all the negatives belonging to Jacob Atget, who had died a year earlier, and brought them to New York. Dubbed by some as "a poet of Paris with camera," Atget is famous for his period shots of Paris. Miss Abbott, who worked with him, kept the negatives for years, made prints, published a book in the mid-1960s, then decided to sell them to the French.

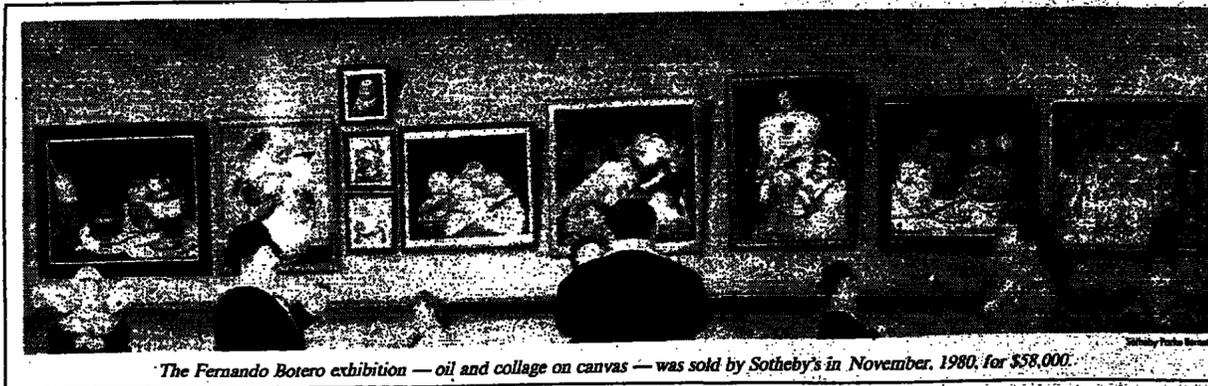
"I wrote to all kinds of institutions," she recalled, "and as I did not receive any positive reply, I even came to Paris to see [André] Malraux, who was then the minister of culture. He was only interested in washing Paris' grey walls, so I sold them to the Museum of Modern Art in New York." More than 10,000 negatives were sold for \$80,000 in 1966.

Today, officials in European cultural institutions are growing more aware of photography. In England, in October, 1974, a Julia Margaret Cameron album of 94 portraits almost went to the United States, but was saved for the national heritage. The \$110,000 album was bought at Sotheby's by an American collector, and its sale caused an uproar. English laws give prior claim to national art institutions to retrieve an English art object, if they can match the auction price. Through different donations, the money was raised to buy the Cameron album within the legal limit of one year. The portraits are now part of London's National Portrait Gallery collection.

Alain Favio, a Paris dealer, said that his clientele had increased sharply since he opened his gallery four years ago. "Although a lot of my clients are foreigners, the biggest increase was among my French customers, especially among the young. They are guided by their aesthetic values mostly, but they don't hesitate to pay more for well-known authors."

In Switzerland, where the first photographic exhibition was organized in 1840, just a few years after the discovery of the technical process of photography, the number of galleries and museums that specialize in photography is growing.

C.G. Cupic writes a regular column on photography for the IHT.



The Fernando Botero exhibition — oil and collage on canvas — was sold by Sotheby's in November, 1980, for \$58,000.

LATIN AMERICA:

Politics Overtaken By a Rising Market

NEW YORK — The whim that tempted Diego Rivera to paint the features of Lenin into a mural commissioned by John D. Rockefeller II for the entrance hall at Rockefeller Center set back the cause of Latin American collectors by 40 years.

The mural had been commissioned as one of those institutional works showing Capital and Labor marching arm in arm into a golden future. But Rivera included besides Lenin a portrait of Trotsky and, if memory serves, one of the first John D. Rockefeller clutching a sack bearing a huge dollar sign.

For years, ownership of a work by Rivera constituted a kind of political litmus test. Now all that has been swept away. In 1977, 40 years after the mural was literally scraped off the walls to be replaced by one more in keeping with the intent of its sponsor, the first sale devoted exclusively to Mexican painting was offered at Sotheby Parke Bernet's Madison Avenue galleries. It was a major success, but it has been dwarfed by what has since happened to the market for Mexican, and indeed, all Latin American painting.

Last November, a painting by the Argentine Cubist Emilio Pettoruti, whose name was virtually unknown in the United States, was bought by the Acquavella Gallery of New York for \$209,000, including the 10-percent buyer's premium. Pettoruti was probably better known in Italy, where he had worked with the Futurist Movement in Milan, and in Paris, where in the 1920s he had studied with Juan Gris. The picture was bought by Acquavella for an Argentine collector.

At least eight other paintings by Latin Americans reached prices in the \$100,000 range at auction last year — three by Rivera, including his "Portrait of Modesta at the Age of Four" (\$130,000); two by

Rufino Tamayo, one of which was his "Watermelon Eater" (\$125,000), and three by Jose Maria Velasco, a 19th-century painter who also is virtually unknown in the United States, although 15 of his paintings were in the World's Columbian Exposition in Chicago in 1893. One of these, "The Town of Guelatao," sold at Sotheby's New York last May for \$125,000.

Early this month, sales held by both Sotheby's and Christie's brought further sensational results. A North American private collector paid \$200,000 for another painting by Tamayo on the watermelon theme — a favorite of the artist, as well as of his collectors — called "Boy with Melons." A Spanish private collector paid \$190,000 for Rivera's landscape "Paysage de Toledo," which sold in 1959 for \$6,500. Out of eight more substantial works that brought prices ranging upward from \$25,000, four went to collectors in New York and Washington, the other four to dealers and collectors in Latin America.

Two nights later, Sotheby Parke Bernet entered the lists with a much larger catalog, in which a Rivera painting dated 1931, "La Canoa Enflorada," sold for \$220,000 to a Mexican dealer. An appealing portrait of two children, "Delfina Flores and her Niece Modesta," also by Rivera, brought \$210,000. Another watermelon

painting by Tamayo brought \$92,500, the appetite for the fruit apparently having been slaked by the Christie offering.

Of major interest in the Sotheby sale were the prices paid for the younger, lesser-known artists, many of whose paintings sold in the \$1,000 to \$5,000 range. A wood carving of a Creole girl by Juan Jose Sicre brought \$3,000; "Three Figures," an oil by Maria Luis Pacheco, sold for \$3,750. Another by Oswaldo Guayasamin, titled "Negre," brought \$5,750. An acrylic on aluminum titled "Physiochrome 1065," painted in Paris in 1976 by Carlos Cruz-Diez, sold for \$4,000 and an Emilio Sanchez, "Brown Doors," painted in 1977, brought \$1,800.

As oil revenues grow in Mexico and Venezuela and the resulting prosperity spreads to other Latin American countries, it is from among artists such as these that the giants of this period will ultimately be chosen.

Chauvinism is still a strong influence in this market, with Mexicans buying Mexican art, Argentines buying Argentine art. But these sales demonstrate new awareness among Americans and Europeans of the importance of 20th-century Latin American painting.

Mary-Anne Martin, who heads the painting department at Sotheby's New York and is responsible for the growth of the Latin American market, recognizes three groups of Latin American artists: those whose work is collected internationally (Wilfredo Lam, Roberto Garcia, Tamayo, Joaquin Torres-Garcia, Ferdinand Botero, among others), those whose work is widely collected in their own countries (Fortinari in Brazil, Pettoruti in Argentina, Reveron in Venezuela, Figari in Uruguay and Velasco in Mexico) and a group of younger artists with reputations at home who are seeking recognition abroad.

Among these, she identifies those influenced by Surrealism: Francisco Toledo, Alfredo Castaneda, Gunther Gerzso, Carlos Merida, Frida Kahlo (the wife of Rivera), Julio Castellanos, Leonardo Carrington, Rodolfo Abularach, Gerardo Chavez and Battile Planas; the members of the various schools of abstraction: Mario Carrero, Cundo Bermudez, Eduardo MacEntyre, Angel Vda, Amnez Soto, Omar Rayo, Juliet Le Parc, Alejandro Obregon and many others; the social realists such as Jose Luis Cuevas, Jacobo Borges and Antonio Segui; and the New Realists: Claudio Bravo, Humberto Aquino, Bill Carr, Julio Larraz, Emilio Sanchez and Dario Morales.



"Boy with Melons," 1940, was sold for \$200,000.

Many of these painters have left their native lands for political reasons and have set up studios in Miami, New York and Paris, where they have been joined by some of their most enthusiastic collectors. The result has been a substantial increase in the number of galleries specializing in Latin American art and in the number of American who are collecting their work.

It is no longer possible to buy a collection in, say, Germany, of professionalists with a modest investment, which was possible a decade ago. But the younger Latin American artists are selling at prices that make a collection affordable.

—HOWARD L. KATZANDE

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**By Calla Corner**

**GENEVA** — Laughter erupted when the auctioneer asked a buyer if it was raining (the man had never put his hand down during the bidding). The lush came with the sound of the gavel. The final bid for a flawless 22-carat diamond: 2.3 million Swiss francs (about \$1.1 million).

It was the last sale in Christie's weeklong spring auction at the Hotel Richmond in Geneva, which brought together the kinds of objects and money that the 215-old British auction house has been attracting to Switzerland for the last 12 years, since it moved its jewelry and objects d'art sales there.

"This sale has exceeded all our expectations," said Hans Nadelhoffer of the Geneva branch as the week's tally of nearly 32 million Swiss francs (about \$15 million) was made, reaffirming what Christie's has known since 1969 — with its first sale in Geneva of the jewels of the late Nina Dyer — that it is in the right place at the right time.

Establishing the market has been the job of Geza von Hapsburg, the head of the Geneva branch and a great-grandson of Austrian Emperor Franz-Josef. He makes six trips a year to visit European aristocrats, seeking items for Christie's semiannual sales.

Christie's has seen the market change drastically and clients come and go in the last 12 years, but it says that the sales have been a continuing success. The buyers at the recent sale were mostly Europeans, reflecting the instability in the Middle East and the fact that Arab money is not being concentrated in jewels, as it was a few years back. The most stable market now is in the mid-range items selling for between 20,000 and 250,000 Swiss francs.

On May 11, porcelain was on the

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**A Glittering Sale in Geneva**

The most exciting item for sale was a Meissen Royal Presentation box measuring eight by six centimeters with a Louis XV gold mount, painted views of Dresden and the Royal Palace of Saxony, and an interior covered with tiny fleurs-de-lis. It was expected to fetch 100,000 Swiss francs but went for 190,000 to a private collector, establishing a record for Meissen snuffboxes.

The auctioning on May 12 was of 127 Faberge objects, including the remaining 25 hard stone figures from the Josiane Woolf collection (Christie's auctioned off the first half of the collection last November). The items went for a record 3.3 million Swiss francs.

The next day, Swiss dealers and collectors were at the Hotel Richmond en masse to bid for 350 clocks and watches. The most outstanding items were an automaton musical clock, 80 centimeters high, made of blue enamel and decorated with peacock feathers; and a gold enameled pearl-and-gem-set automaton singing-bird watch made by the watchmaker Jacques-Droz.

The sale on Thursday night, May 14, was packed with buyers, watches and television cameras. The buyers were after the cream of the 621 lots that made up this three-part sale of single stones, historic jewelry and Art Deco clocks and boxes. The watches and cameras were expecting a show, and they got it.

The auction started with the Art Deco items. Diamond studded combs and stickpins, ruby and diamond buttons said to have belonged to Clark Gable, cigarette cases and Cartier clocks were quickly snapped up by dealers and individuals. A rare Art Deco necklace composed of a series of six oval links in green enamel with Mexican opal centers and smoky gold, enamel and half-pearl links by Tiffany sold for 110 Swiss francs — it had been estimated at 80,000 Swiss francs.

"That was only the beginning. The temperature rose when 15-carat single gems appeared, and 15-carat stones fell one after the other."

Calla Corner, a regular contributor to the IHT, is an American journalist based in Switzerland.

**Bonanza**  
(Continued from Page 95)

first major boom of Americana in the 1920s.

Sotheby's Americana expert Bill Stahl, said that the foundations for the current boom were laid with the transfer of Hest Francis Dupont's extensive collection into the Winterthur Museum in Wilmington, Del., in 1951 at the development of serious study in the regional identification of Americana in the 1950s.

Today's masterpiece museum collections of Americana are Winterthur, Yale and the Metropolitan with other fine collections at the Boston Museum of Fine Arts, the Chicago Art Institute at the Philadelphia, Deerfield, Bay Bend and Shelburne museum. The major retail dealers are Ira Sack and Bernard Levy in New York, David Stockwell in Wilmington, John Walton in Jew City, Conn., and Joe Kindig York, Pa.

"It has been an uphill battle to prove our things [Americana] are not inferior to other antique. Even the museums have been slow in recognizing Americana," Sack said.

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BUSINESS NEWS BRIEFS

Transamerica Approves Sale of United Artists

ANGELES — Transamerica's directors have approved a definitive agreement to sell the conglomerate's movie-making subsidiary, United Artists, to Metro-Goldwyn-Mayer for \$380 million, the parties announced Friday.

Amex Directors Approve Takeover

NEW YORK — The proposed acquisition of Shearson Loeb Rhoades, all Street brokerage house, by American Express was approved by directors of both companies.

Firms to Begin Papua New Guinea Mine

MORESBY, Papua New Guinea — A joint venture of Bechtel and Morris-Knudsen International has won a 400 million kina (million) contract for the first stage of the OK Tedi gold and mine project here, OK Tedi Mining general manager Irwin Newland said Friday.

Intel Claims Compatibility With Videotex

MONTRO — Intel said Friday that American Telephone & Telegraph's Videotex standard system, which was announced earlier this week, is compatible with the Videotex hardware-software system.

Amdahl Shows Industry How to Anticipate IBM

By Thomas J. Lueck
NEW YORK — For the first time in its meteoric 10-year history, Amdahl Corp., a small manufacturer of large-scale computers, is profiting from its ability to anticipate IBM's moves.

Rate Boost Fails to Ease Franc's Fall

PARIS — The crisis of confidence in the French franc worsened Friday on President Francois Mitterrand's first full day in office, with money still pouring out of the country despite the tough defenses the new president mounted late Thursday night within hours of his inauguration.

In a further bid to halt the flight of capital abroad, the Bank of France said Friday morning it will raise its key discount rate on Monday to an all-time record 22 percent from 18 percent, the second rise since President Mitterrand's electoral victory.

But after rallying briefly Friday morning in thin trading, the franc ran into heavy selling pressure that pushed it down to 5.5925 to the dollar and to 2.4093 to the Deutsche mark, its lowest permitted level under the European monetary system.

Bankers now estimate the Bank of France has spent about \$7 billion — or roughly one quarter of the \$27 billion worth of foreign currency reserves it piled up under President Valery Giscard d'Estaing — trying to beat off speculative attacks on the franc since Mr. Mitterrand's election.

Mr. White, 49, joined Amdahl as its chief executive officer in 1974. He attributed a large part of the company's recent problems to a "rumor mill" that developed in anticipation of IBM's 3081 series. He said that in 1979, after IBM introduced its 4300 series of medium-scale computers — a product line that sent shock waves through the industry because of its low cost and high performance — "there was a common misconception that they were about to do something equally earth-shaking at the top of the line."

As a result, Mr. White added, many Amdahl clients, as well as IBM clients, either postponed their orders or contracted for the use of large-scale computers on leases. During the first half of 1980, he said, 60 percent of Amdahl's orders were leases rather than purchases. That percentage has returned to the far more profitable 20-to-40 percent range in the first quarter of this year.

He acknowledged that Amdahl, which spent \$200 million in research and development leading up to its 580 series, had taken an expensive risk. However, because IBM has introduced new generations of large-scale computers in five- and six-year intervals, and because the large-scale products have been preceded by small- and medium-scale products like the 4300 series, he said IBM "has a tendency to telegraph what it is coming up with at the top of the line."

Oil Surpluses to Shrink By '82 End, Study Says

NEW YORK — Oil may no longer be in oversupply late next year, Townsend-Greenspan & Co., an economics consulting firm, said in an appraisal of world oil supply-and-demand trends.

"Despite the currently very high inventory levels, apparent excess supply in the world market could well be absorbed by the second half of 1982," said Heien Junz, who prepared the forecast. By that time, she added, world inventories of crude oil are projected to shrink to the levels prevailing in the first half of 1979.

The Townsend-Greenspan forecast assumes a gradual increase in output from Iran and Iraq as well as a rise in production by countries outside OPEC. It also assumes that by the end of 1981 Saudi Arabia will have reduced its output to 8.7 million barrels a day from about 10.3 million currently.

IMF Meeting Concludes Without Aid Agreement

LIBREVILLE, Gabon — Developing countries appealed Friday for more aid at the meeting of the Interim Committee of the International Monetary Fund here, but the West said it sees the fight against inflation as its main priority.

The West's stand has caused divisions among 800 finance ministers, officials and central bank governors from 141 countries. Friday's main meeting ended with disagreement over whether the IMF should release more credit to ease the burden the West's anti-inflation policies are placing on the developing countries.

The gathering ends with a meeting of the Development Committee, which brings delegates together with officials of the World Bank to hear reports from bank officials on the plight of poor countries, hit by rising oil prices and other commodities.

It is doubtful whether this will result in more official aid from the West in the present bleak economic climate, according to informed sources.

Third World delegates have called on the West to relax its tight grip on credit and seek ways to fight inflation that will not lead to high interest rates.

Western delegates have said their anti-inflation measures are working and should continue and the IMF should not soften tough loan conditions to maintain economic stability.

U.S. Prices Rose 0.4% in April

WASHINGTON — Gasoline and food prices fell in April, holding the rise in overall consumer prices to 0.4 percent — an annual rate of 5.1 percent and the best monthly performance since last July, the government reported Friday.

As a result, inflation at the consumer price level has averaged about 8.4 percent so far this year, in contrast to the 12.4 percent rate for all of last year. The April figure follows a 0.6-percent increase in March and is the best since a 0.1 percent rise last July.

Prime Raised to 20 1/2%; Prices on Wall Street Fall

NEW YORK — With the long Memorial Day weekend approaching, prices on the New York Stock Exchange closed mixed Friday as most major U.S. banks raised their prime lending rate a half percent to 20 1/2 percent.

The Dow Jones industrial average, which lost 0.27 Thursday, was off 4.87 to close at 971.72. It had been ahead more than a point at the outset. Advances led declines, 739-658, among the 1,807 issues traded. The NYSE volume was just over 41 million shares, down from the 46.82 million traded Thursday.

Prices were higher in moderate trading of American Stock Exchange issues. Analysts said many investors retreated to the sidelines and others took off early for a long holiday weekend. The market will be closed Monday, Memorial Day.

Chase Manhattan, the nation's third largest bank, led the move to a 20 1/2 percent prime and most of the nation's largest banks followed, including Bank of America and Citibank, respectively No. 1 and 2 in size.

A Chase spokesman said it raised up its prime because of "escalation in the cost of our raw material — money."

Pressure on interest rates may have been eased somewhat after the markets closed Friday, as the Federal Reserve announced that the nation's money supply, measured by M-1A, fell \$1.9 billion in the week ended May 13, after an increase the week before of \$3.5 billion. The broader money supply index, M-1B, fell \$2.2 billion in the latest week.

"Right now, based on the cost of bank funds the last three days, the prime should be 21 to 21 1/2 percent," said Walter E. Sullivan Jr., senior vice president at Bank of New York, one of the banks that raised its prime to 20 1/2 percent. Speaking before the Fed report, he added, "If the money supply report doesn't show a decline, a higher prime is inevitable."

The Chase spokesman also mentioned continued demand for business loans, which have held up despite the high cost of borrowing.

CURRENCY RATES

Table with columns for currency, rate, and other financial data. Includes sub-tables for Dollar Values and Euro Values.

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PAGE 20 & 19 FOR MORE CLASSIFIEDS





Art Buchwald

Wedding Anonymous

WASHINGTON—A group of some of the world's greatest minds met in the back of the "Class Reunion," a noted think tank in Washington, to form the Royal Society to Ignore the British Royal Wedding.



Buchwald

The ideas were inspired by a controversy a few weeks ago over whether the U.S. chief of protocol, Lee Annenberg, should or should not have curtsied to Prince Charles as he got off the airplane on U.S. soil.

One of the members of the standing committee, named Wilkie, said after his fourth martini, "I don't see how it can be done. We're talking about the heir to the throne of England. Every newspaper in the world is going to go belly-up over the story."

"Anything can be done if we put our minds to it," Oliphant said. "But it's going to take fortitude to ignore the royal nuptials. We can easily keep from reading about them in the newspapers and magazines—the real problem is: Can we do the same with television?"

"I think I have a remote control on my TV. I can turn them off any time they come on the screen."

"That's fine for you," said Shields, "but what about the rest of us who have to jump out of our seats and reach for the knob every time they appear?"

"As I see it," said Tuck, "we can't control what the media will do with the story. But we have to decide how much wedding hype each one of us can take."

"I got an overdose last week when I saw an interview with the people who are making Lady Diana's dress. The wedding's two months away and I think I've reached my pain threshold already."

"I think it's best not to," said Novak. "At least until the couple returns from their honeymoon."

"I'm going to be the toughest time for everybody," I said. "I don't see how we can keep our vows until then."

"Why don't we all go deer hunting?" Oliphant said. "If we go deep enough into the hills and no one brings a radio, we won't know if they got married or not."

"That's a buried idea," said Tuck. "I've always wanted to go deer hunting out of season."

"Nelson raised his glass. 'Gentlemen, to the royal couple. May they live happily ever after—as long as none of us have to read about the bloody details.'"

"All she wants is attention."

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ready," said Healy. "My problem is that when I see 'So and so' about it, my wife reads it to me."

Novak, who was trying to rescue an onion from drowning in a tumbler of vodka, said, "I believe our biggest mistake would be if we vowed never to read another word about the royal wedding again. It's too hard to keep such a promise. What I suggest is that we take a page out of Alcoholics Anonymous and every morning we get up, we each pledge for the next 24 hours to ignore Prince Charles completely."

"What about television?" Shields wanted to know.

"If Prince Charles and Lady Diana appear on our screens," said Novak, "we must promise to stand up and turn our backs to the set."

"I'll drink to that," said Oliphant.

Dunbarton, who follows the races, asked the committee, "Suppose Prince Charles falls off his horse again? Do we have to ignore that?"

"It's a good question," said Nelson. "It really doesn't have anything to do with the wedding, does it?"

"Yes and no," said Tuck. "Until Prince Charles announces his engagement, no one must care if he fell off his horse or not. But if everyone is very concerned when he takes a spill, as it could affect the date of the wedding."

"Then," said Wilkie, "does that mean we can't watch Prince Charles fall off his horse anymore?"

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Mary Blume A Nijinsky 'Dances Alone'

She's been isolated long enough," says Robert Dornhelm who directed "She Dances Alone."

Origin of Film The film, which opened Critics' Week at the Cannes Festival...

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Kyra Nijinsky in 1930 (left), in film, "She Dances Alone."

graph her ("my right profile is lousy") and awakens him in the middle of the night to recite an epic poem of her own composition, in Italian.

The portrait of the director is ironic. "That's my past, I'm pretty skeptical about my past. I felt I'd used people and nature," Dornhelm said.

Bud Cort as the director is full of modish originality which quickly crumples when faced with a real original who corrects his manners, tells him how to photo-

graph her ("my right profile is lousy") and awakens him in the middle of the night to recite an epic poem of her own composition, in Italian.

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PEOPLE: Miss Ohio Captures USA Beauty Crown

In Biloxi, Miss. Miss Ohio, Kim Seebrede, was crowned Miss USA while Miss New York, expelled from the pageant for padding her bathing suit, watched as a paying member of the audience, Miss Seebrede, 20, a 5-foot-6 blonde...

Seebrede, 20, a 5-foot-6 blonde from Germantown, Ohio, who thinks evangelist Billy Graham is the greatest person in the world, will represent the United States in New York in July. The first runner-up was Miss Indiana, Holly Renee Deskins. The winner receives prizes and cash worth an estimated \$100,000, including a new car, a boat, a mink coat, and a diamond pendant.

Seebrede, who was expelled from the pageant for padding her bathing suit, watched as a paying member of the audience, Miss Seebrede, 20, a 5-foot-6 blonde from Germantown, Ohio, who thinks evangelist Billy Graham is the greatest person in the world, will represent the United States in New York in July.

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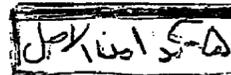
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